





200





Handwritten text in cursive script, likely a dedication or inscription, possibly reading:  
To the Hon. Wm. Pitt  
Esq. of the Admiralty  
By the Author  
of the  
Lute and the Lyre



New Years gift from Mama. -

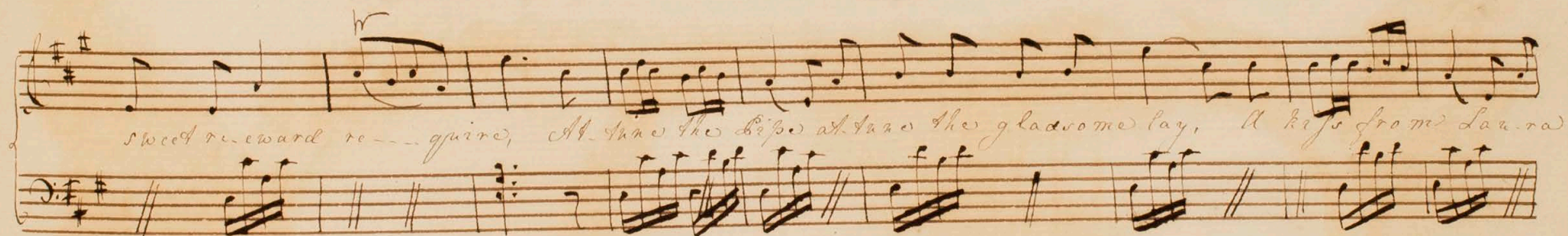
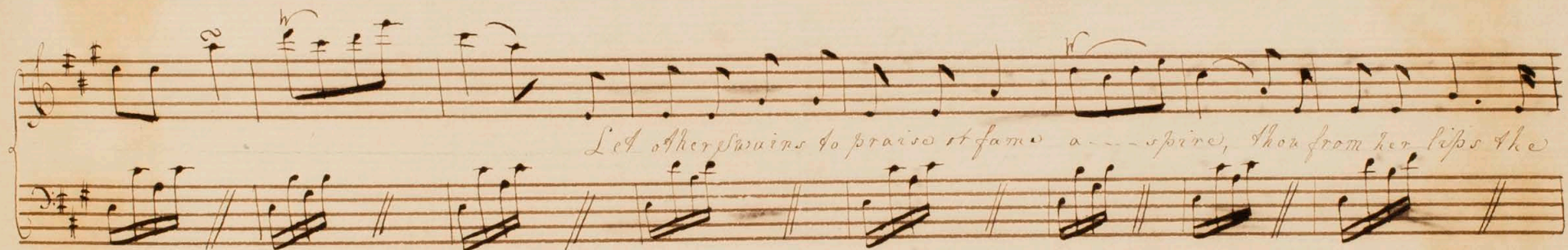
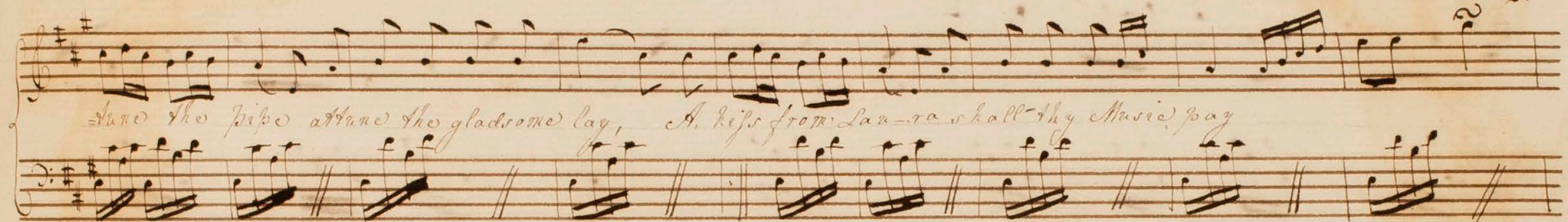
January 1806 -.



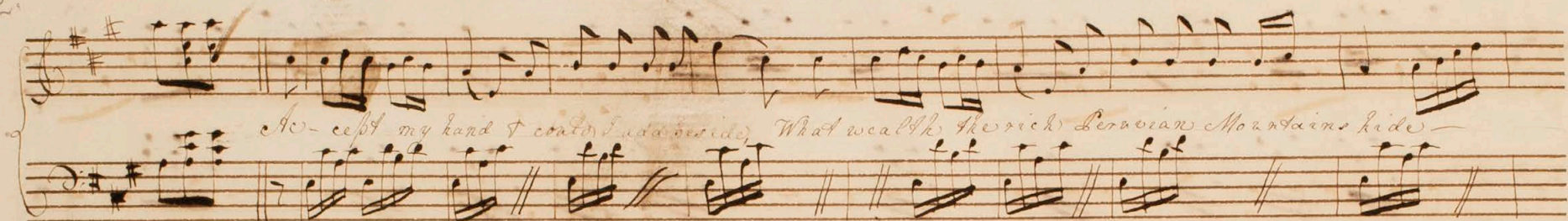
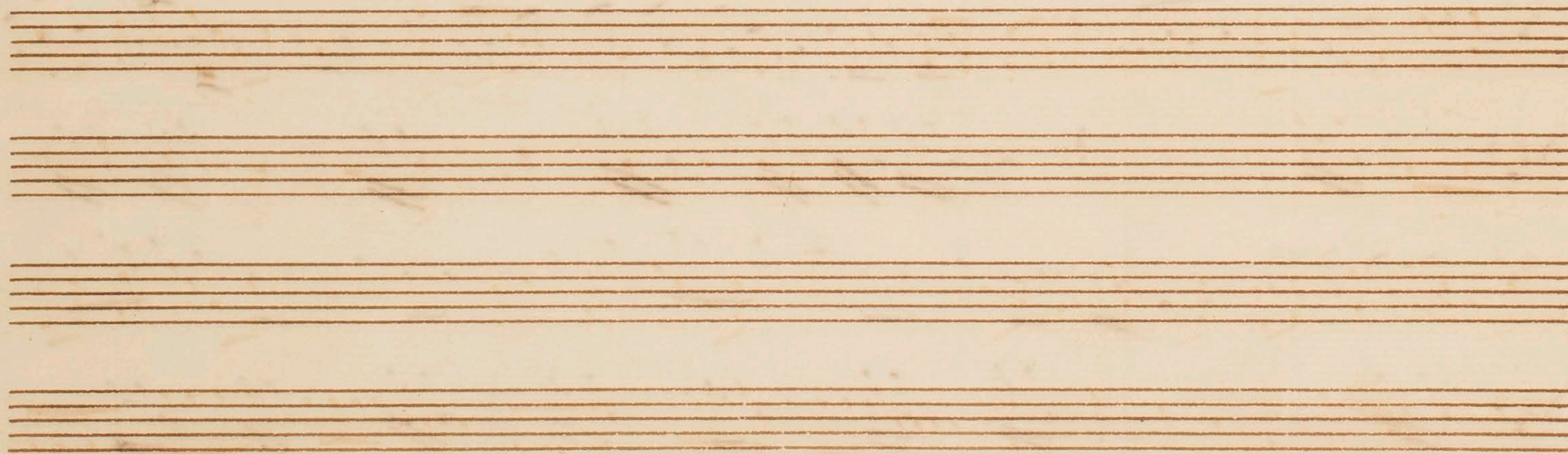
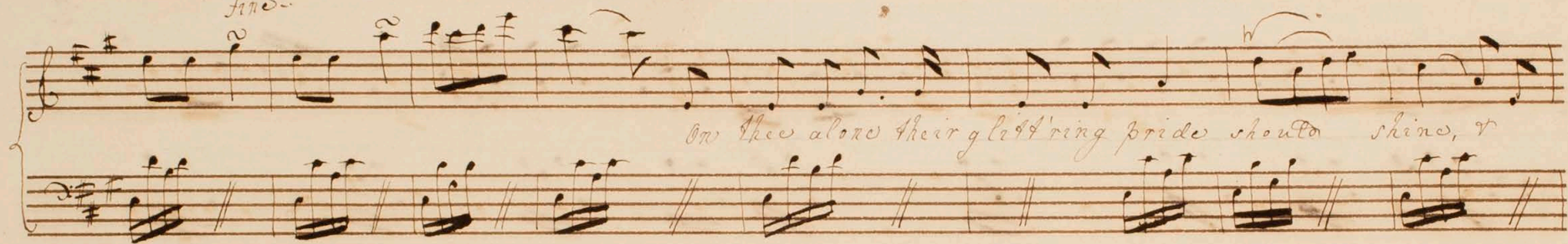


The celebrated Air of Plegel. introduced & sung in the Haunted Tower - -


1. 3.



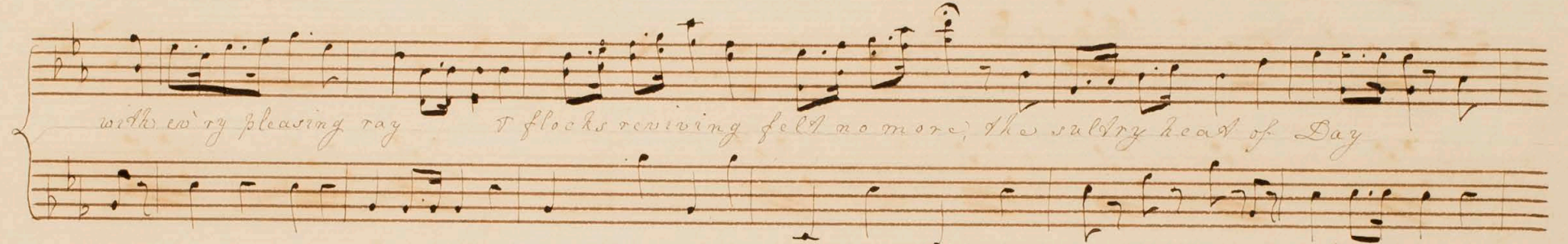


*Fine*

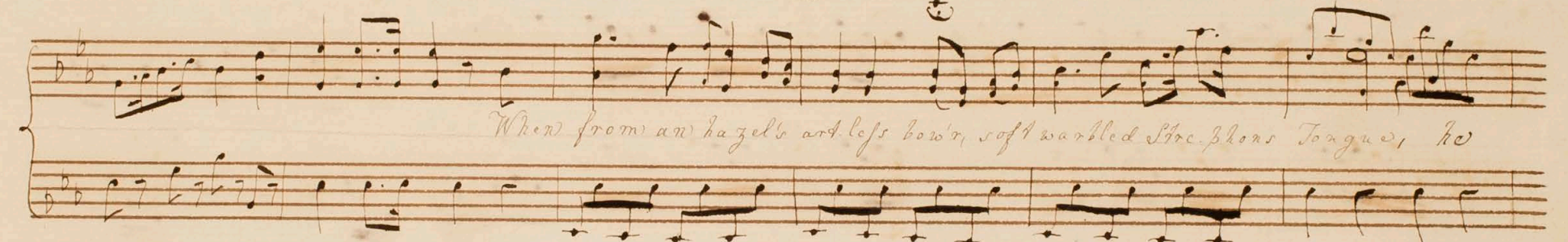




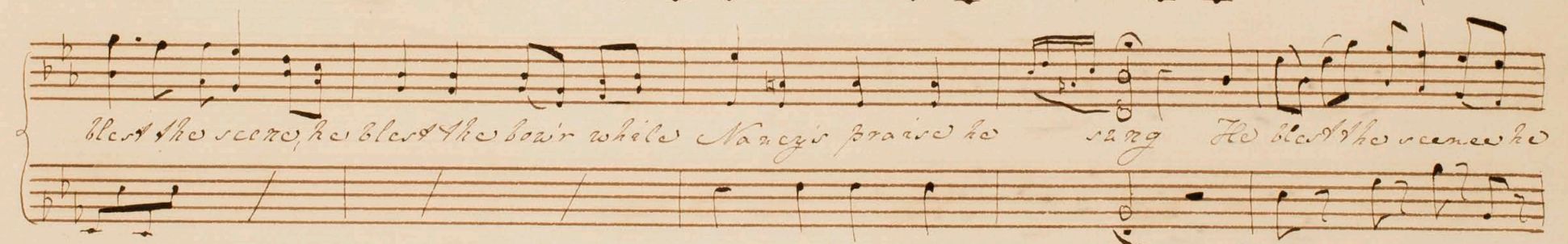
The Western Sky was purpled over,



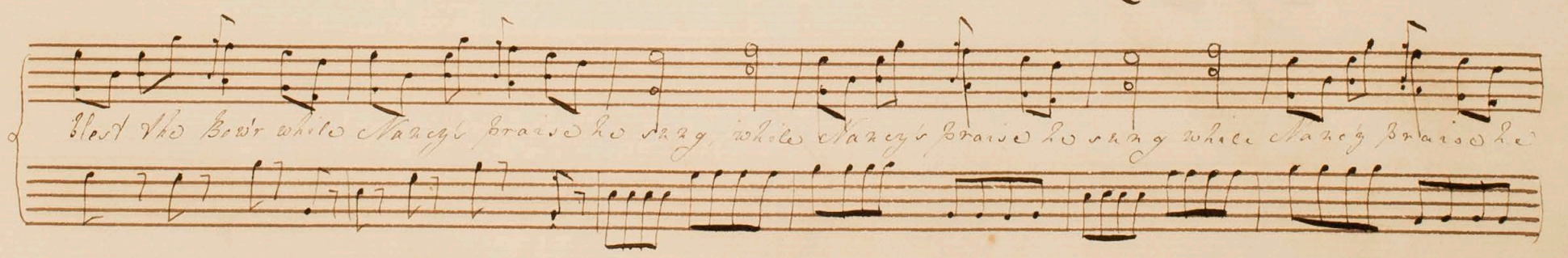
with ev'ry pleasing ray  
A flock reviving felt no more, the sultry heat of Day



When from an hazel's artless bow'r, soft warbled Strephons Tongue, he

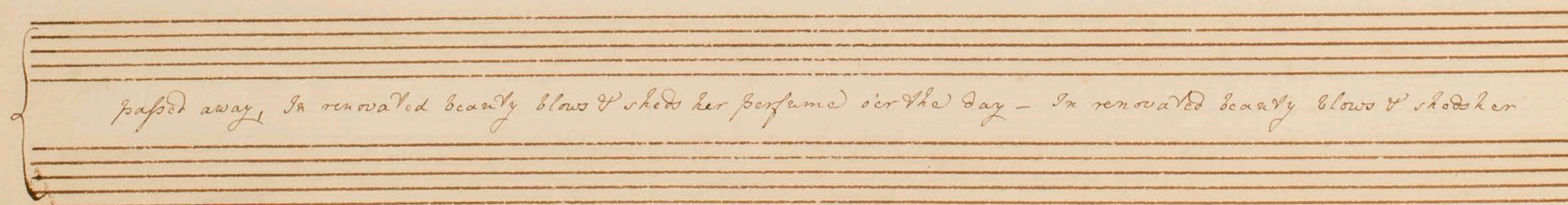
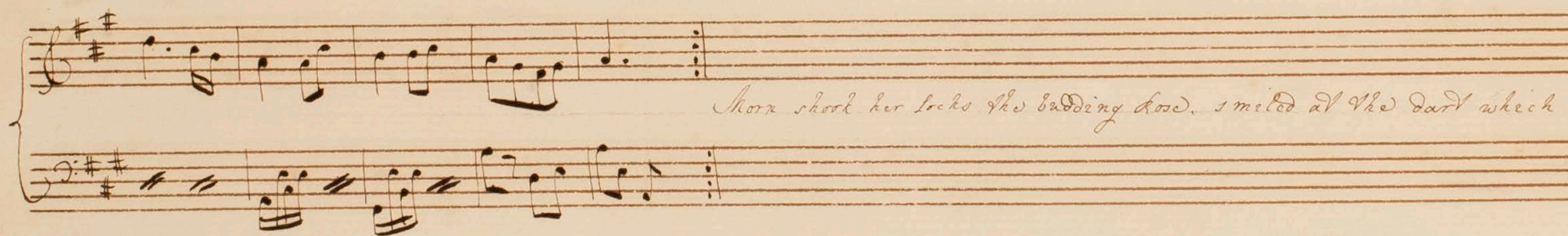
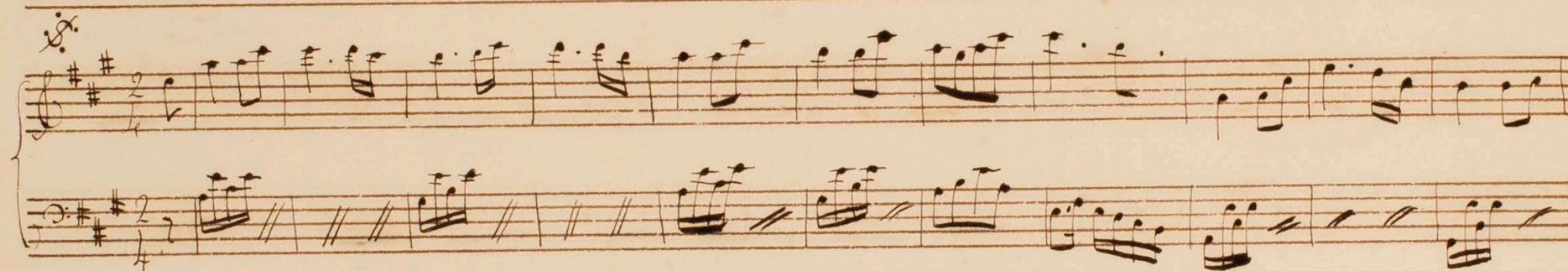
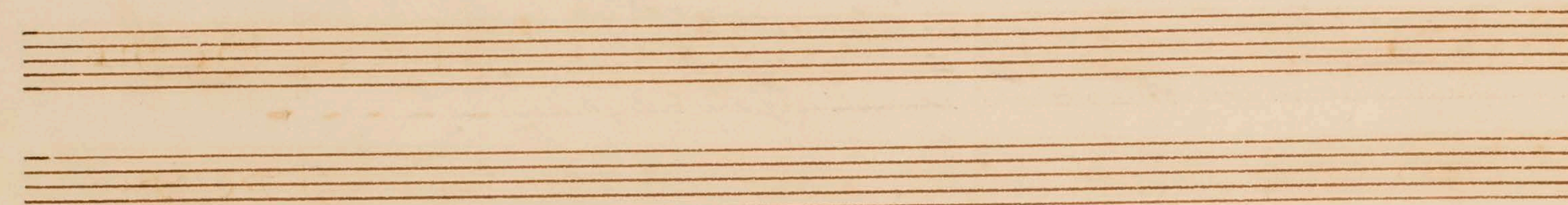


blest the scene, he blest the bow'r while Nancy's praise he sang He blest the scene he



blest the bow'r while Nancy's praise he sang, while Nancy's praise he sang while Nancy's praise he







perfum'd o'er the day - When Lubin's raptur'd fields form'd calm contentment to enjoy

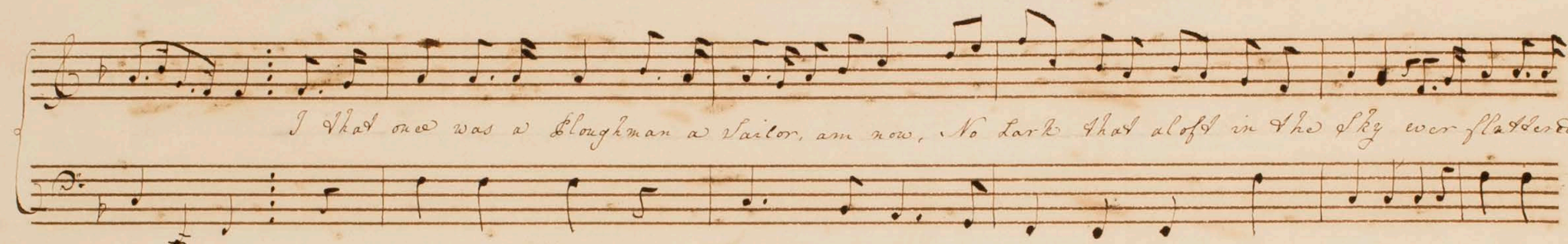
Be Be

sweetly then in wood notes wild would cheerful ring "The village boy" - - - -

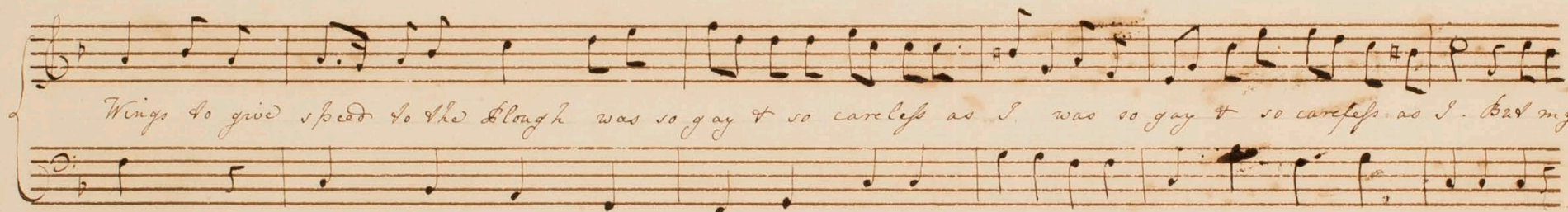
Be Be



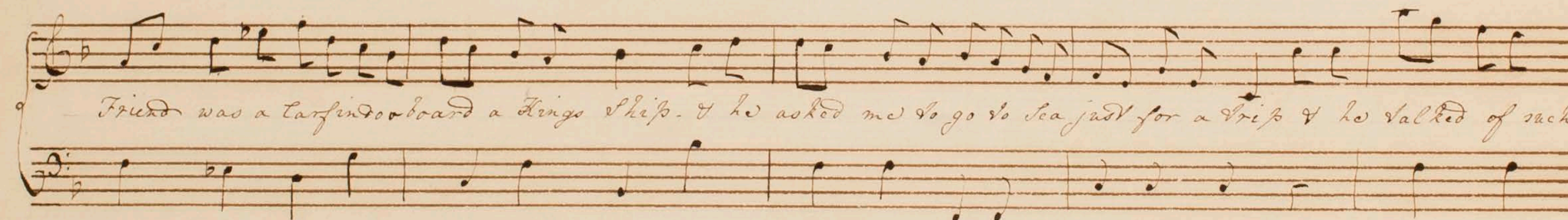
The Lucky Escape -



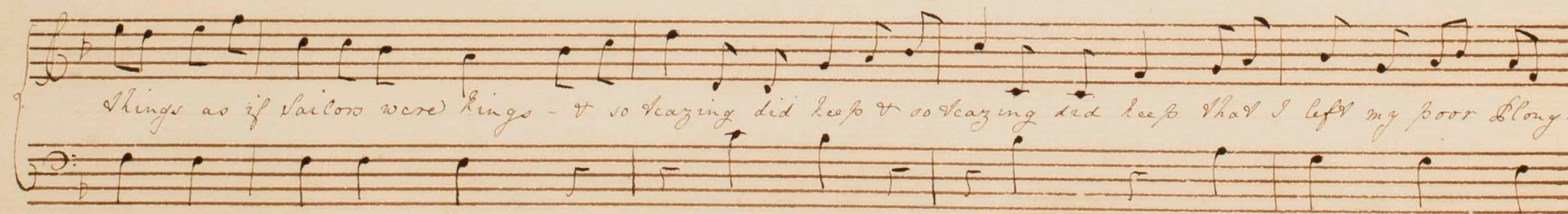
I that once was a Bloughman a Sailor, am now, No Lark that aloft in the sky ever flattered his



Wings to give speed to the Blough was so gay & so careless as I was so gay & so careless as I. But my



Friend was a Tarfin do board a Kings Ship. & he asked me to go to sea just for a trip & he talked of such



Things as if Sailors were Kings - & so teasing did keep & so teasing did keep that I left my poor Blough



To go Blowing the deep - no longer the Horn called me up in the morn I trusted the Landlord

The inconstant Wind that made me consent to go & leave my dear behind

Finis



## Flavia -

Perhaps it is not Love said I that melts my soul when Fla- - - vias nigh where wit & sense like hers agree me

may be pleased & yet be free me may be pleased & yet be free The beauties of her polished mind need no fond lovers

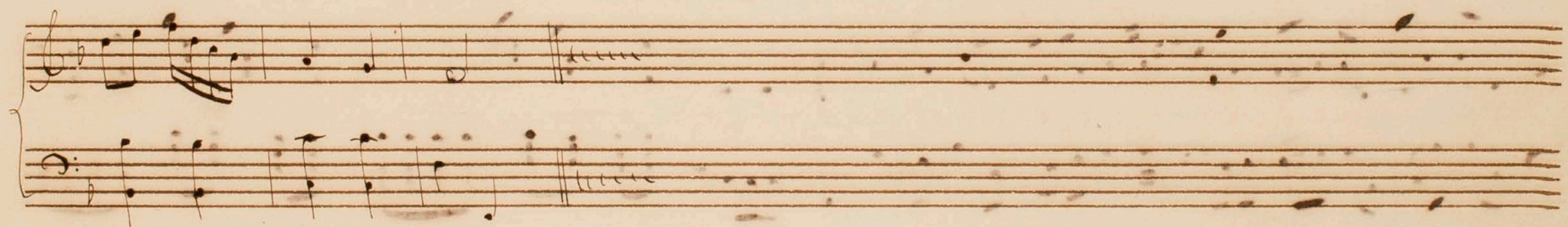
eye to find The Hermit praying in his cell might wish the gentle Flavia well. -





French Air -

9



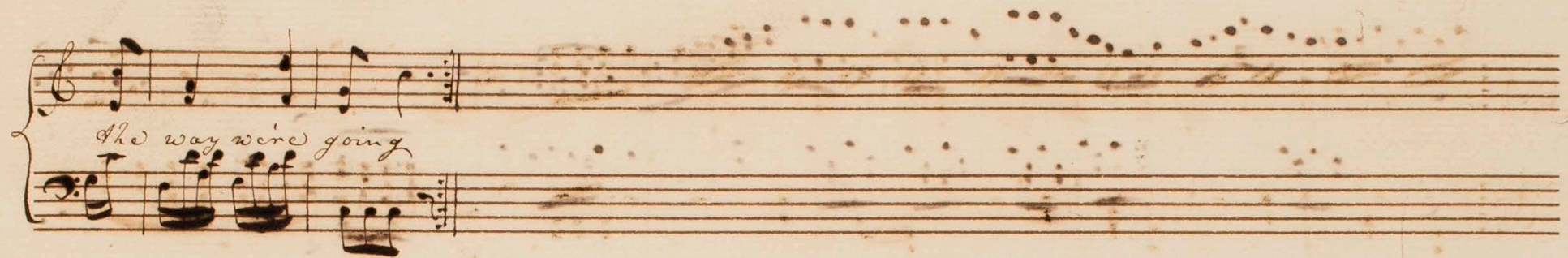


Oh Lady fair - a favourite Ballad - written & composed by Thomas Moore Esquire -

*♩♩ Moderato -*

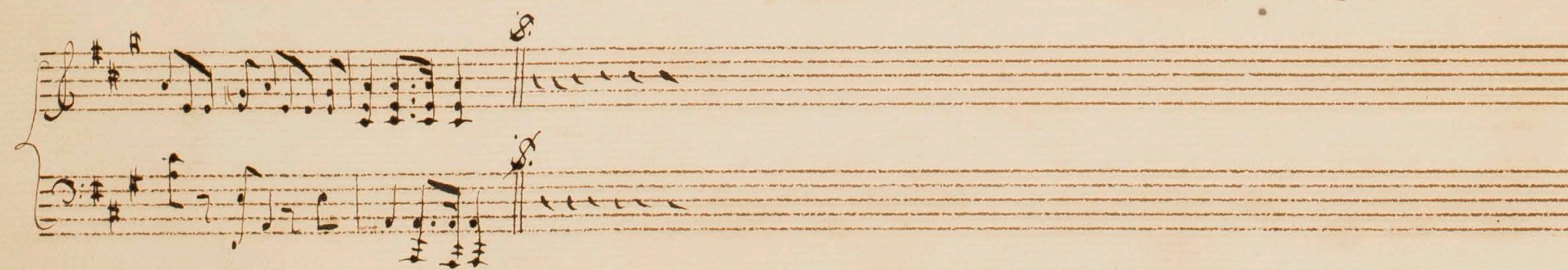
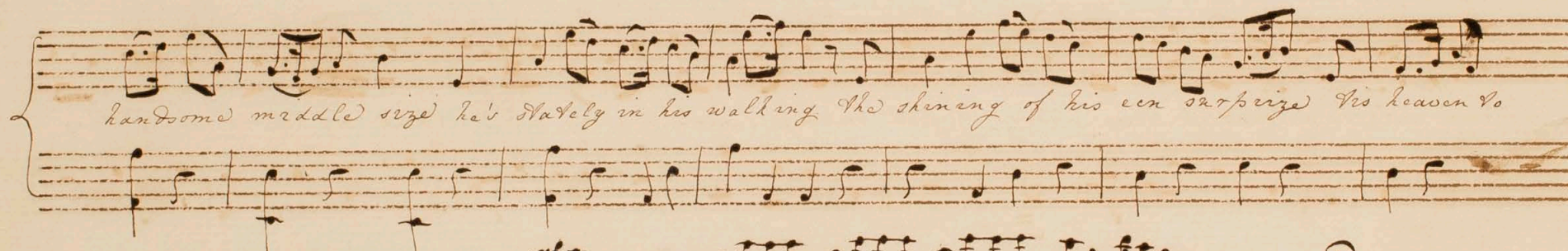
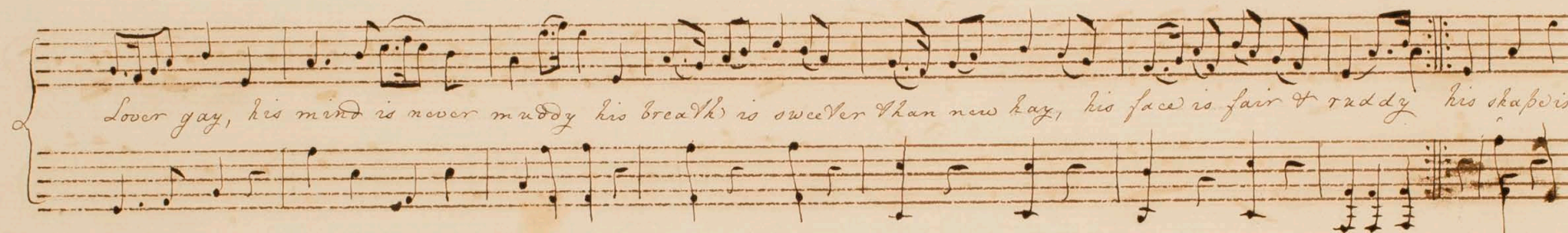
Oh Lady fair where art thou  
 roaming The Sun has sunk the night is coming Stranger I go o'er moor & mountain to tell my beads at  
 Agnes' fountain & who is the man with his white locks flowing Oh Lady fair where is he going a wandering  
 Pilgrim weak I falter to tell my beads at Agnes' Altar Chill falls the rain night winds are blowing  
 dreary & dark the way we're going Chill falls the rain night winds are blowing dreary & dark







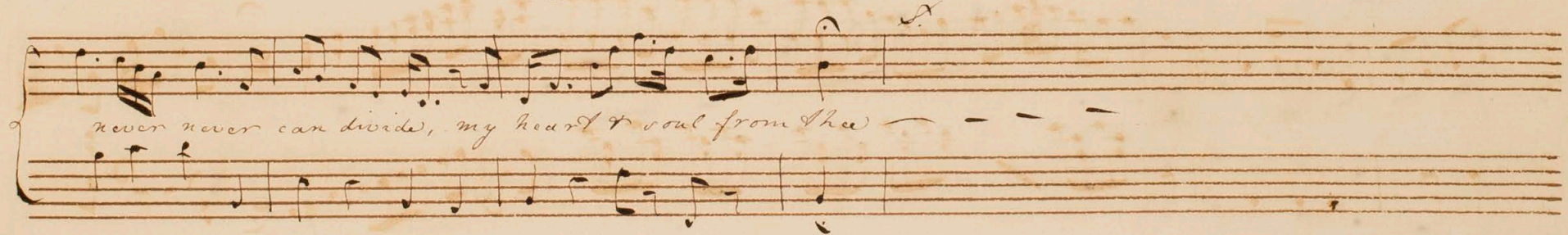
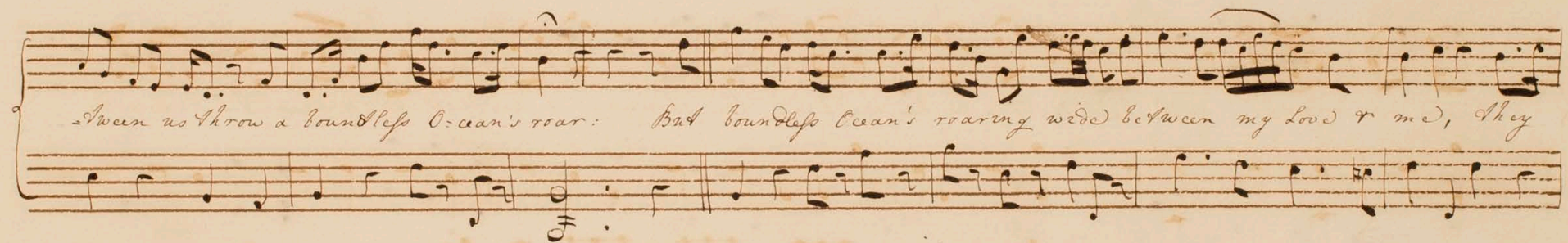
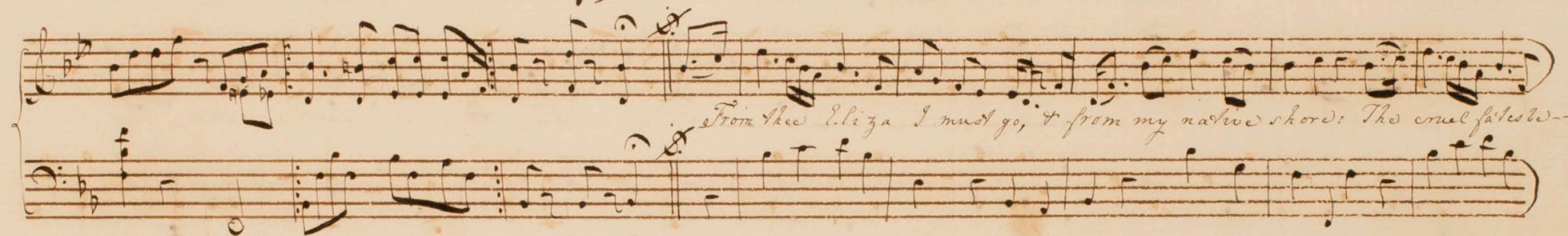
*My Lovie as a Lover gay. —*





From thee Eliza I must go

13





'Twas in that season of the year - -

*Andante*

'Twas in that season of the year, when all things

gay & sweet appear, that Colin with the morning ray, arose & sang his rural lay: Of Nanny's

hears the Shepherd sang, the hills & dales with Nanny rung, while coolin' castle heard the swain &

echo'd back the cheerful strain - -

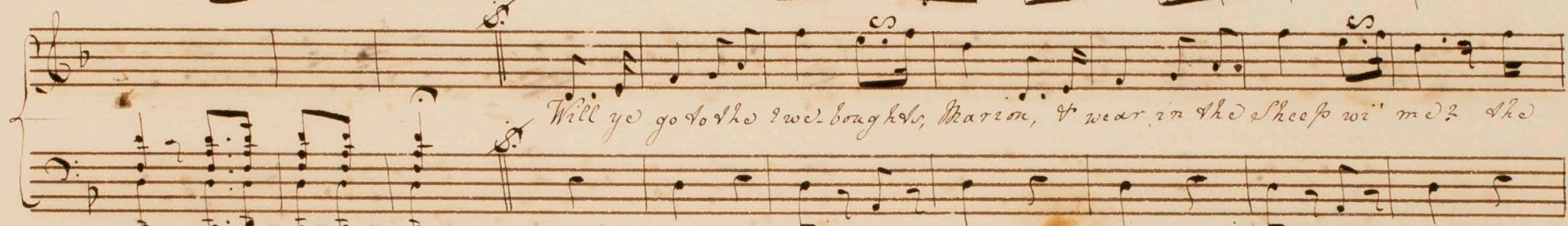





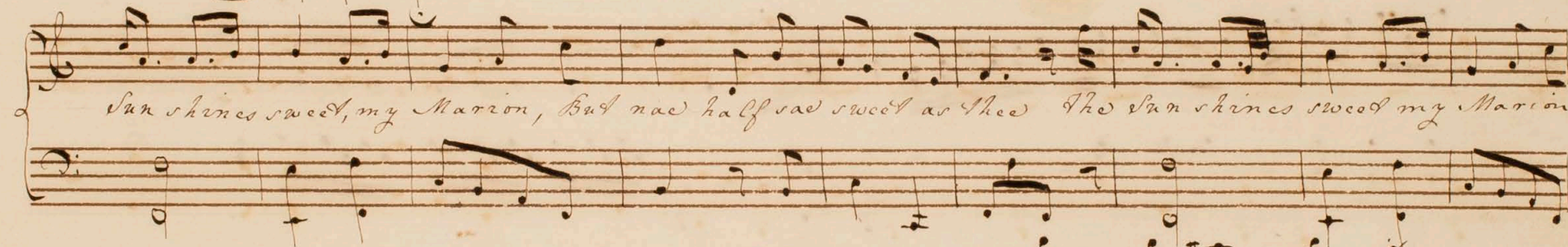
Will ye go to the Twee boughs Marion? —

15

*Andante*



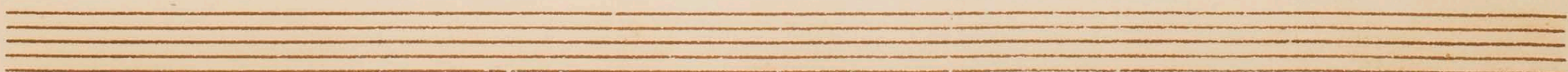
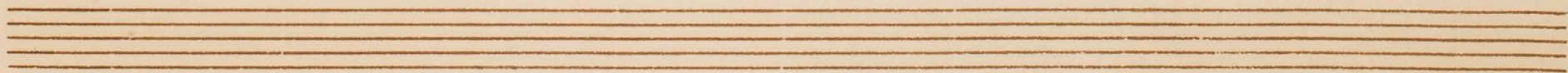
Will ye go to the Twee boughs, Marion, & wear in the Sheep wi' me? The



Sun shines sweet, my Marion, But nae half sae sweet as thee The Sun shines sweet my Marion but



nae half sae sweet as thee. . . . .





Oh! open the door.

Oh! open the door some pity to shew Oh! open the  
door to me - Oh! Tho' thou hadst been false, I'll ever prove true: Oh! open the door to me Oh!

The image shows a handwritten musical score on aged paper. The score is written in a single system with two staves, a treble clef on the left, and a key signature of one flat (B-flat). The time signature is 6/8. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are written between the staves. The handwriting is in cursive. The paper shows signs of age, including some staining and wear at the edges. The score ends with a double bar line and a repeat sign.

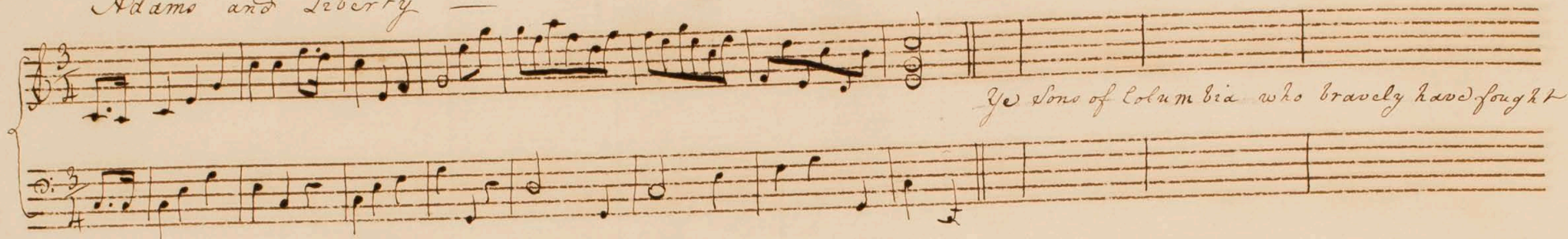








# Adams and Liberty —



for those rights which unstained from your sires had descended, may you long taste the blessing your Valor

has bought, & your sons reap the soil, which your Fathers defended, 'mid the reign of mild peace may your

nation increase, with the glory of Rome & the wisdom of Greece & near may the sons of Columbia

be slaves, while the earth bears a plant or the sea rolls its waves —







*Allegretto*

*In Martin Dale a*

*Village gay a damsel deigns to dwell, whose looks are like a Summers day whose charms*

*no tongue can tell; when'er I meet her on my way, when'er I meet her on my way, I*

*tell my am'rous tale; then heave a sigh & softly say, sweet Maid of Martin Dale sweet*

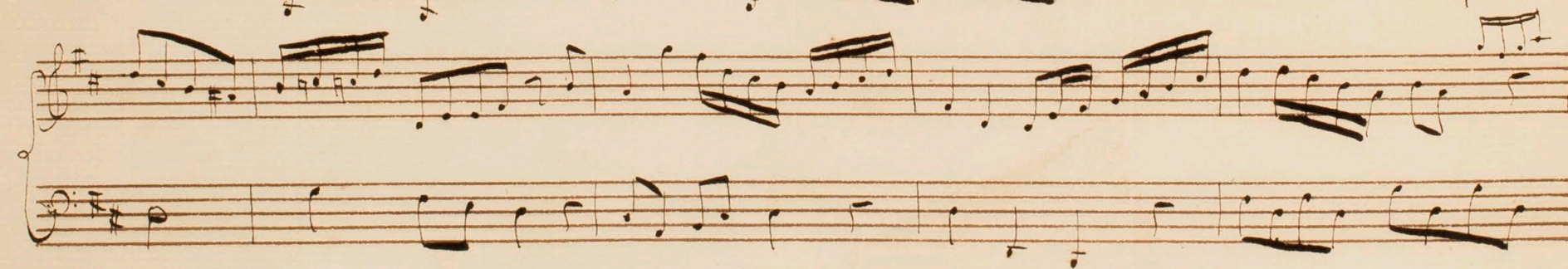
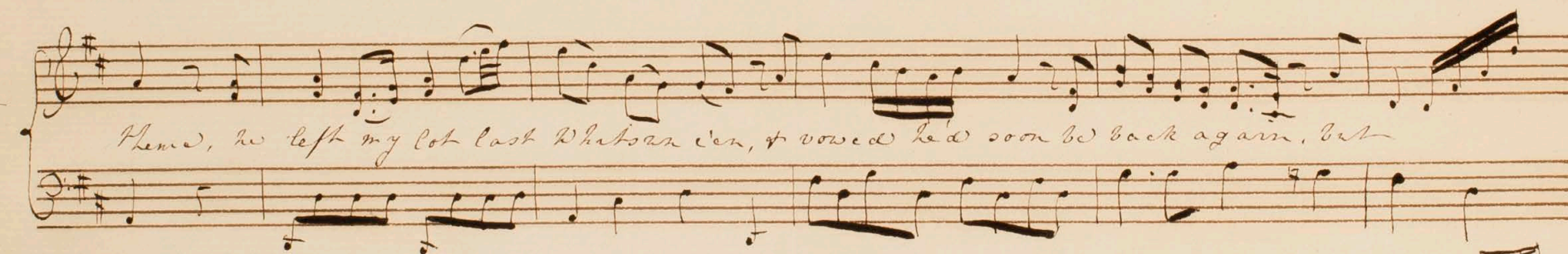
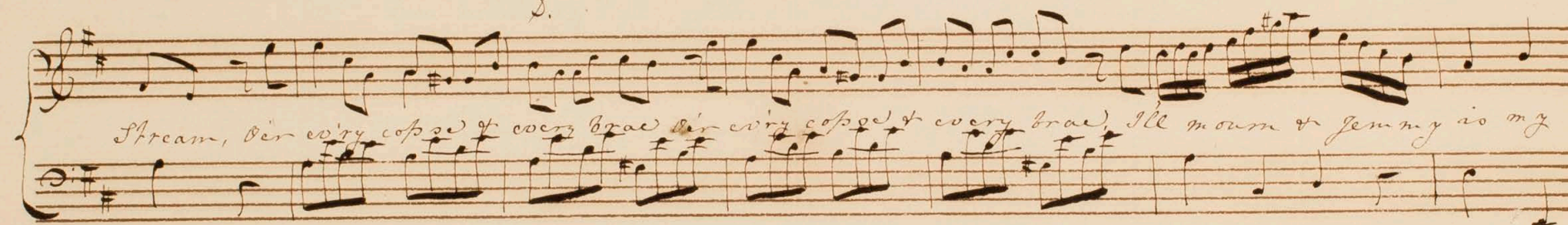
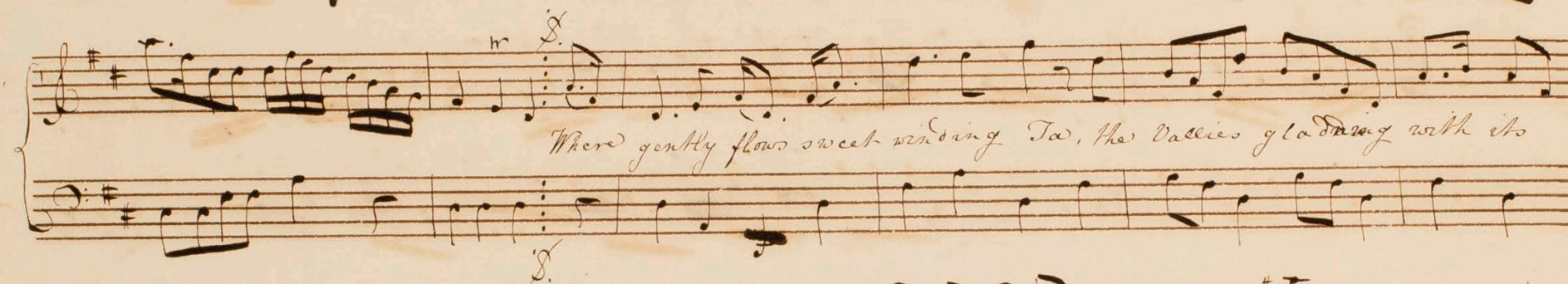
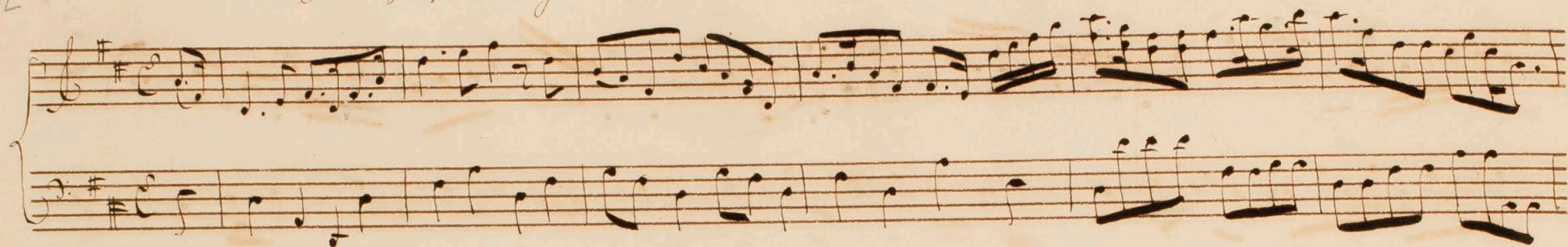


Handwritten musical score for the song "Maid of Martindale". The score is written on two systems of grand staves (treble and bass clef). The first system contains the first two lines of music, with the lyrics "Maid of Martindale, sweet Maid of Martindale; then heave a sigh & softly say" written below the notes. The second system contains the next two lines of music, with the lyrics "sweet Maid of Martindale -" written below the notes. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and a triplet of eighth notes in the second system. The paper is aged and shows some staining.

Five empty grand staves (treble and bass clef) for musical notation, arranged vertically. The staves are blank, with only the five-line structure visible. The paper is aged and shows some staining.



*Jemmy of the Glen*





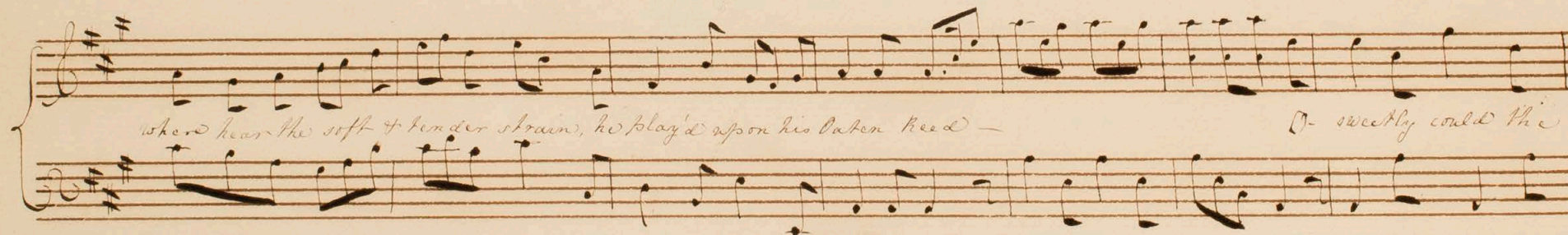




*The Silver Moon* — — Composed by M.<sup>r</sup> Hook —

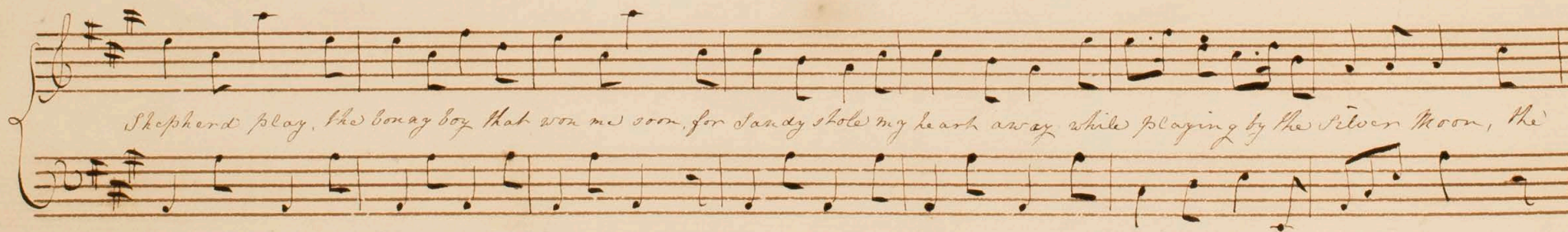


*Where where where shall I seek the lovely swain that woo'd me on the banks of Tweed, Where where*



*where hear the soft & tender strain, he play'd upon his luteen Reed —*

*O sweetly could the*



*Shepherd play, the bonny boy that won me soon, for Sandy stole my heart away while playing by the Silver Moon, the*



Flute

silver Moon, the silver Moon, for Sandy stole my heart <sup>away</sup> while playing by the

silver Moon.

Where can he stray Oh! tell me where,

Return my Love, return to me,

Lead us to the holt repair,

That overlooks the surgy Sea.

And when the Village train's at rest

My bonny boy thy bag-pipes tune,

For what can e'er our loves molest

While playing by the silver Moon



A Prey to tender Anguish. composed by L<sup>d</sup> Haydn -

A prey to tender anguish of ev'ry joy bereav'd, how oft I sigh & languish, how oft by hope deceived, I still

wishing still desiring, to bliss in vain aspiring, a thousand tears I shed, in nightly tribate sped, in nightly tribate sped

And low of fame betraying,

And friends no longer true

No smiles my face arraying

No heart so fraught with woe,

To pass'd my life's sad morning

Young joys no more returning

Alas, now all around

Is dark & cheerless found

Ah why did nature give me

A heart so soft & true,

A heart to pain & grieve me

At ills that others rue,

At others ills thus wailing

And inward griefs repainting,

With double anguish fraught,

To thro' each pulse is brought.



Where's the harm of that —

27

Twas in a grove where

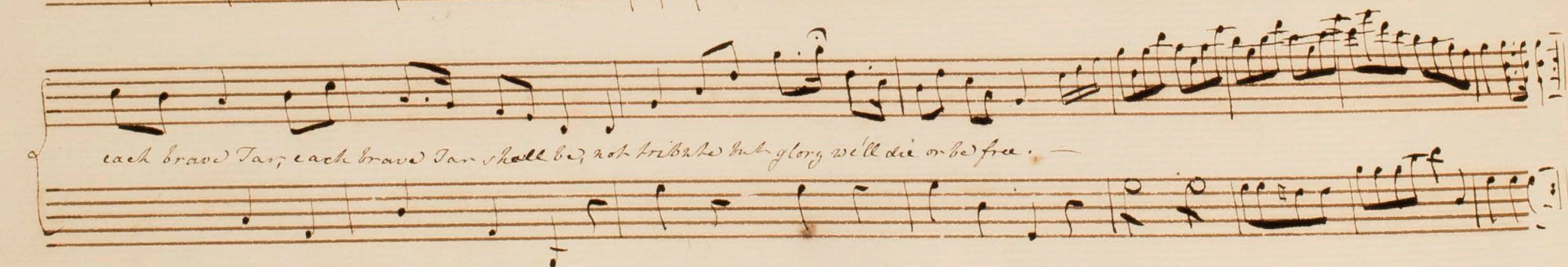
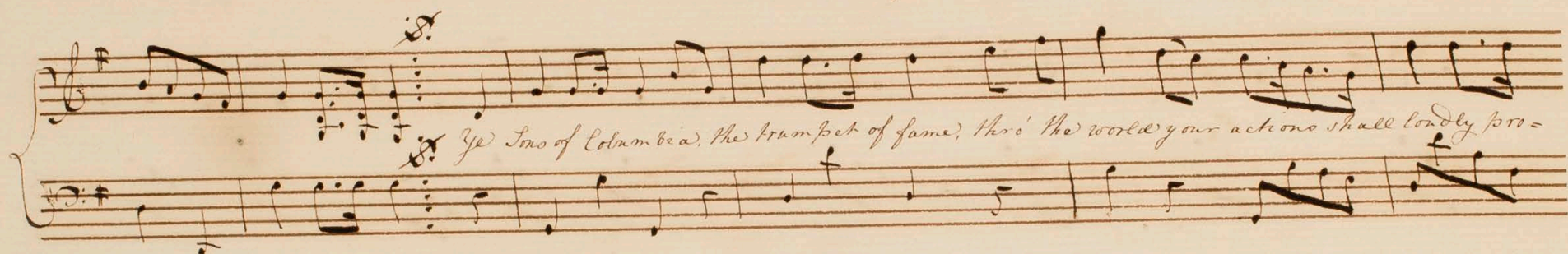
nature's gay, her flow'ry shores combining where Woodbine & the Rose display in beauteous branches twin'd

twas there with Damon blythe & gay, upon a bank I all day sat, & listen'd to his tales of love, &

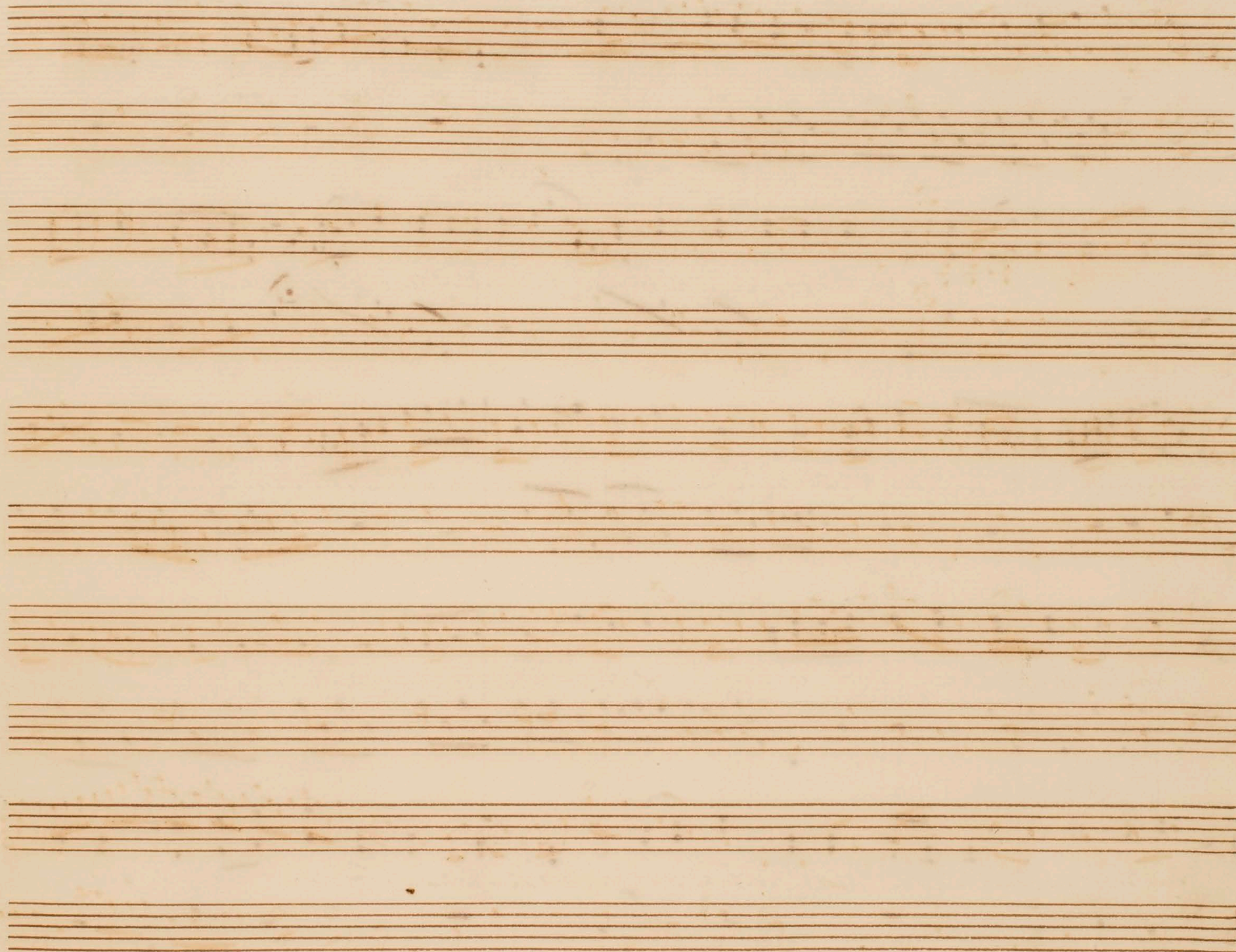
where's the harm of that. — sym —



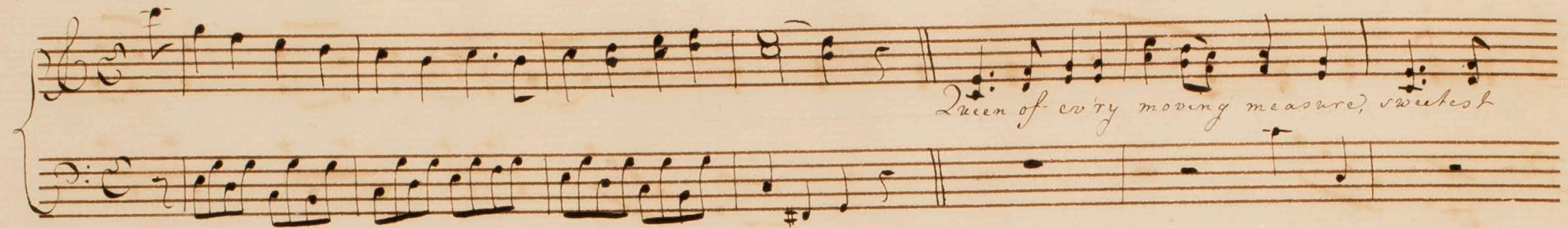
The Columbian Tar. — by Meinagle —



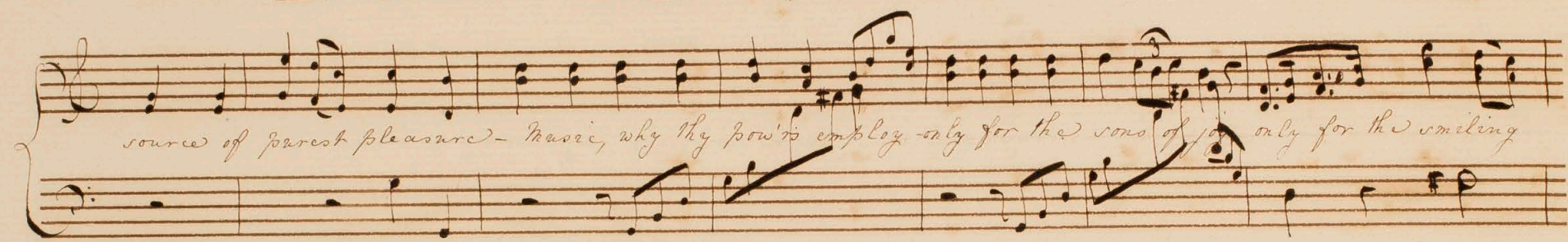








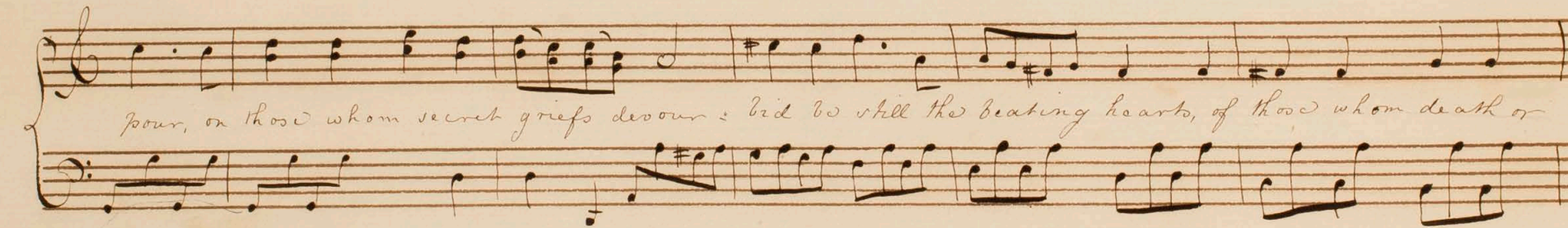
Queen of ev'ry moving measure, sweetest



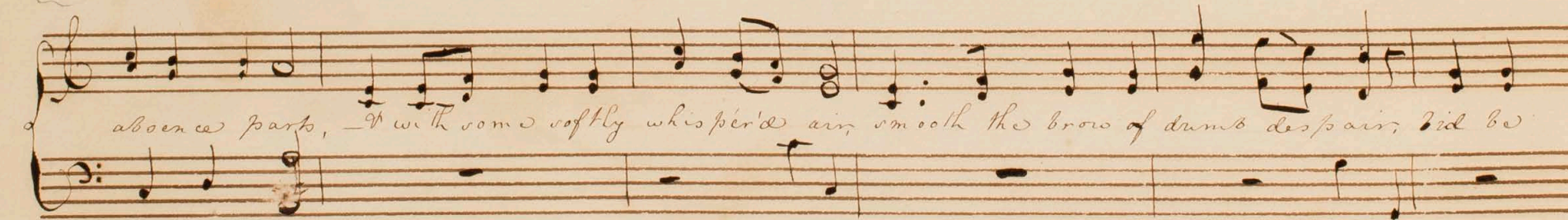
source of purest pleasure - Music, why thy pow'r employ only for the sons of joy, only for the smiling



guests at natal or at nuptial feasts? Rather thy lenient measures

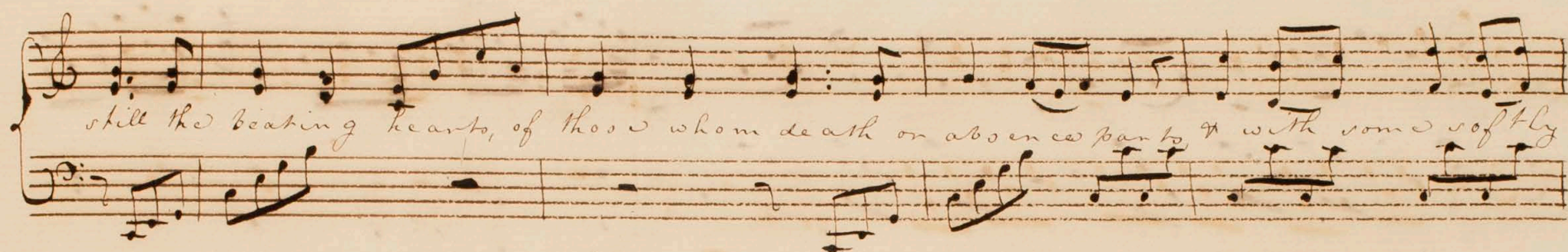


pour, on those whom secret griefs devour: bid be still the beating hearts, of those whom death or

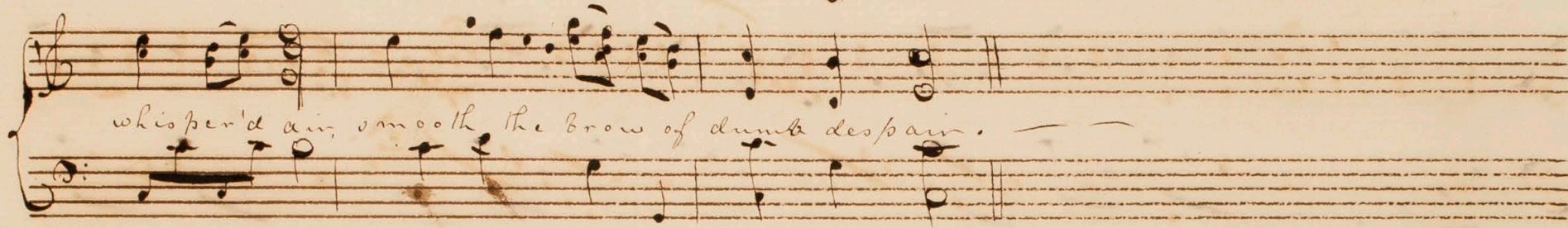


absence parts, - It with some softly whisper'd air, smooth the brow of dumb despair, bid be

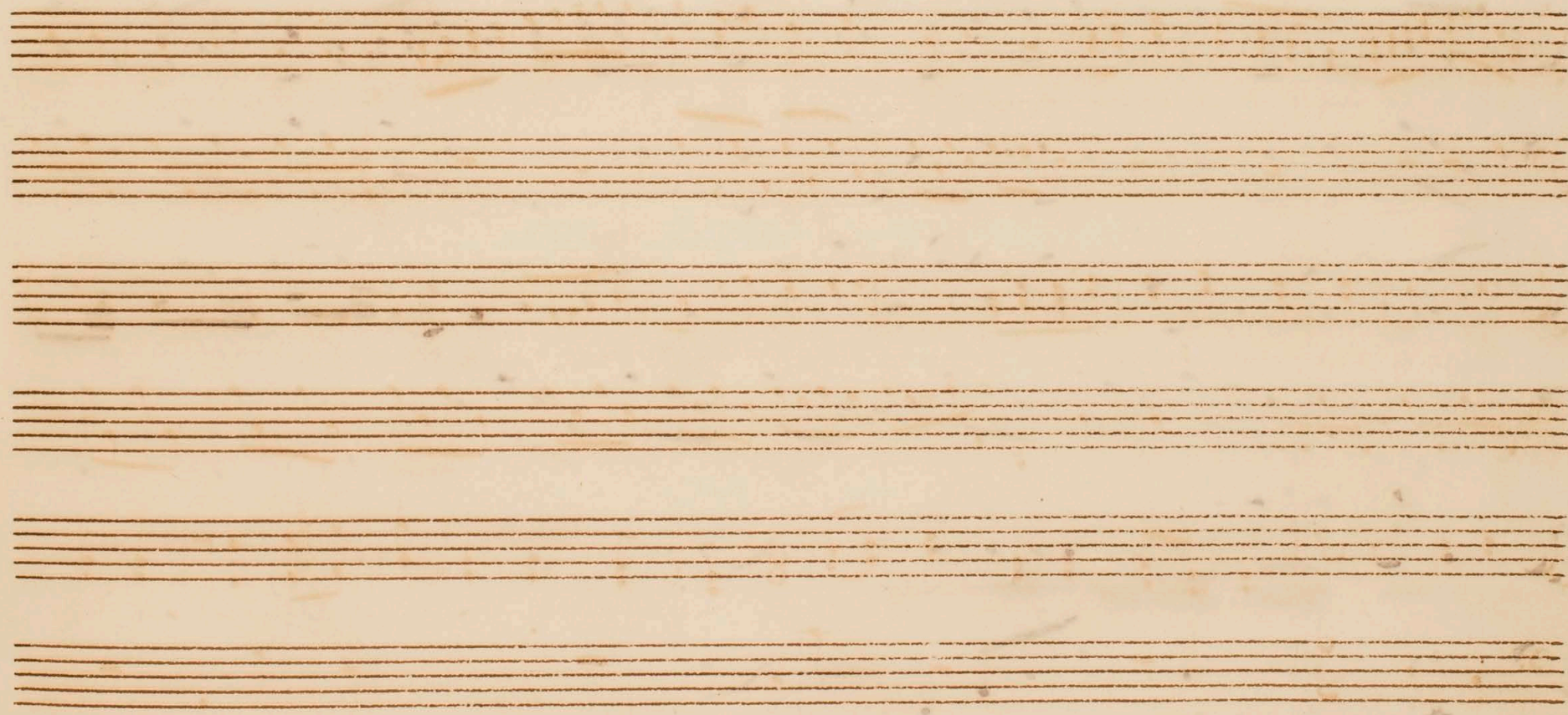




still the beating hearts, of those whom death or absence parts, & with some softly



whisper'd air, smooth the brow of drunk despair. — —



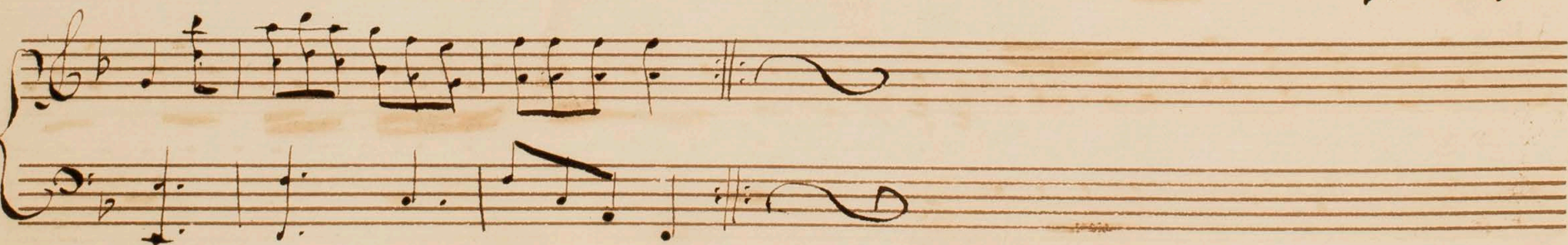
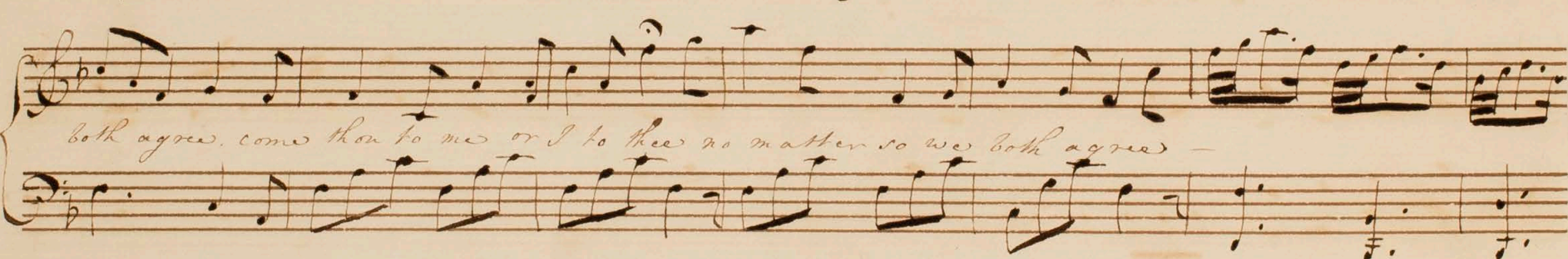
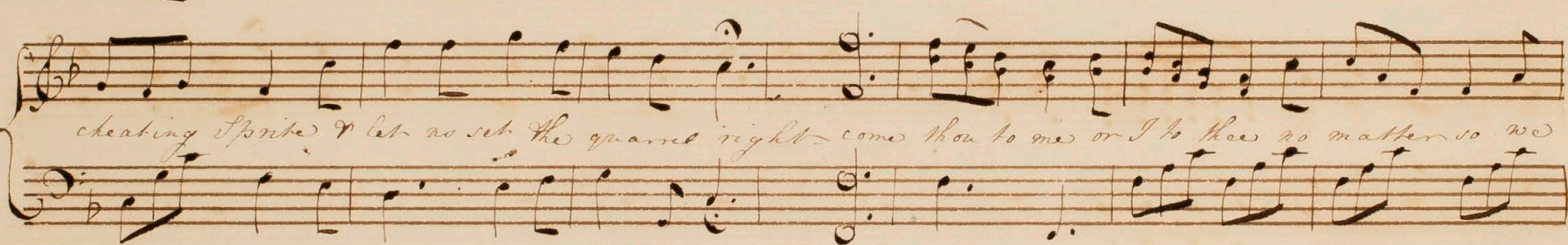
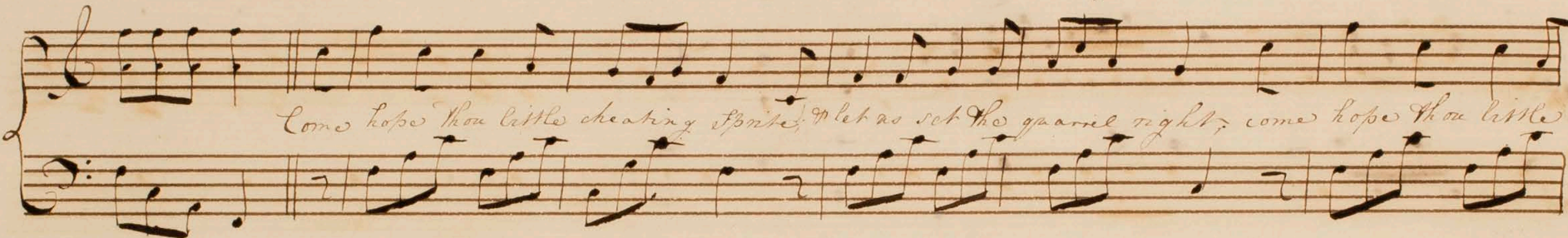
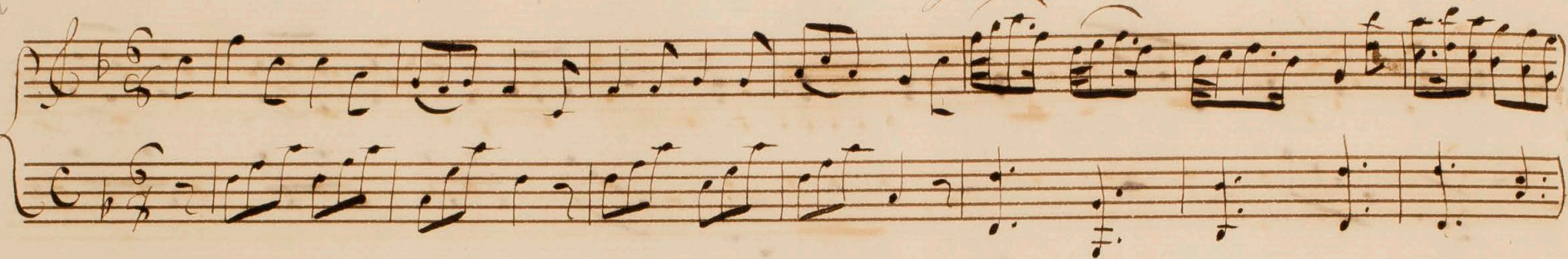
Five sets of empty musical staves, each consisting of a grand staff (treble and bass clef).



Come, Hope Thou little cheating Sprite

Dig. num.

32  
Moderato





The Twins of Latona so kind to my boon I rise

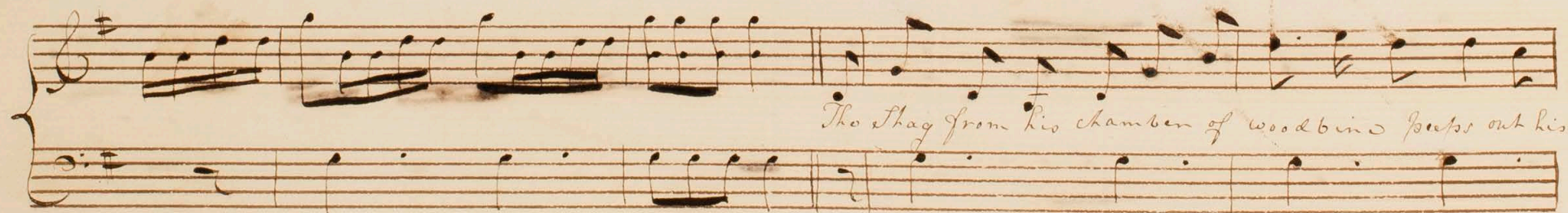
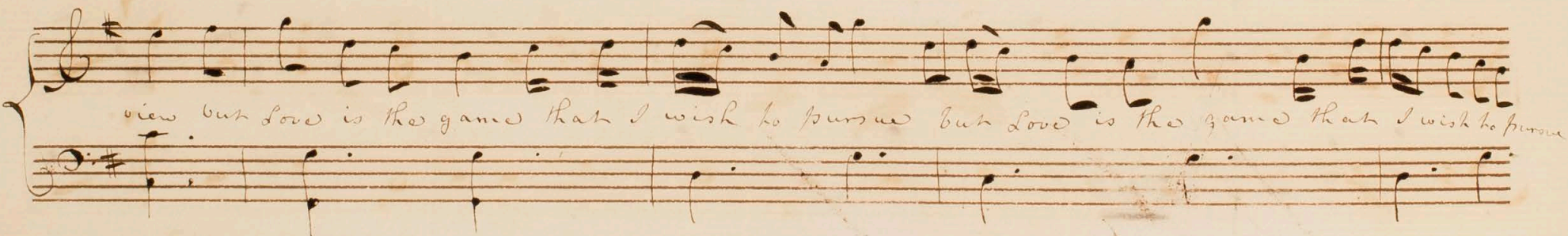
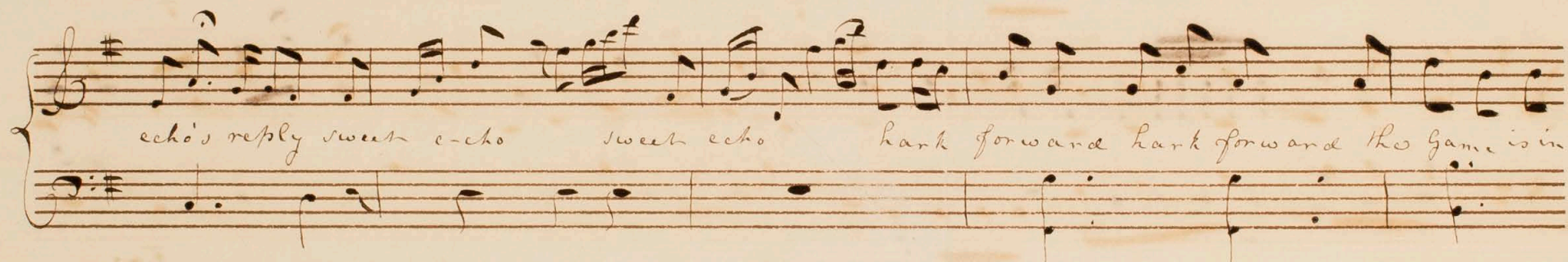
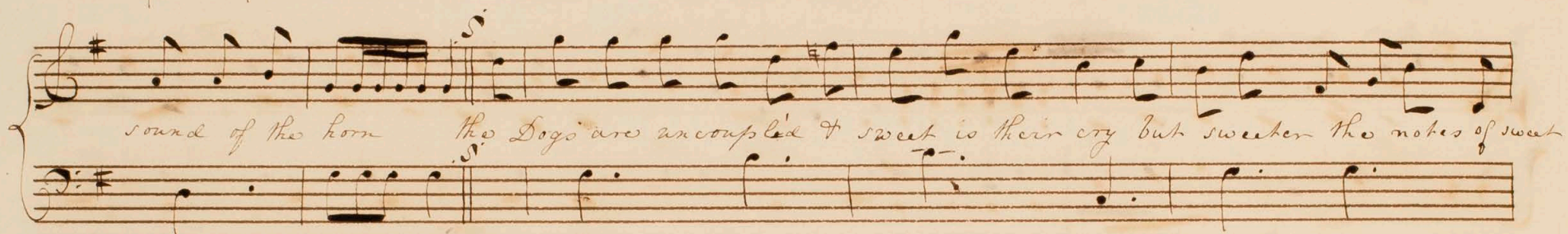
to partake of the chase & Sol lends a ray to chaste Dian's fair Moon & a smile to the

smiles of her face but the sports I delight in the bright Lure of Love with Myrtles

my brow shall adorn - whilst Pan breaks his chanter & shulks in the grove - excell'd

by the sound of the Horn by the sound of the Horn







sentence he hears in the Gale yet his tie entangl'd in fear & in doubt his

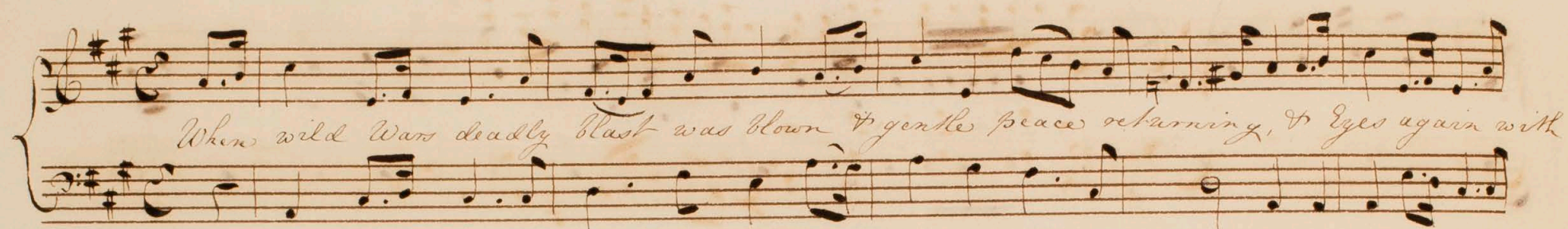
courage & constancy fail surrounded by foes he prepares for the fray, de-

-pair taking place of his fear with antlers erected awhile stands at bay then sur-

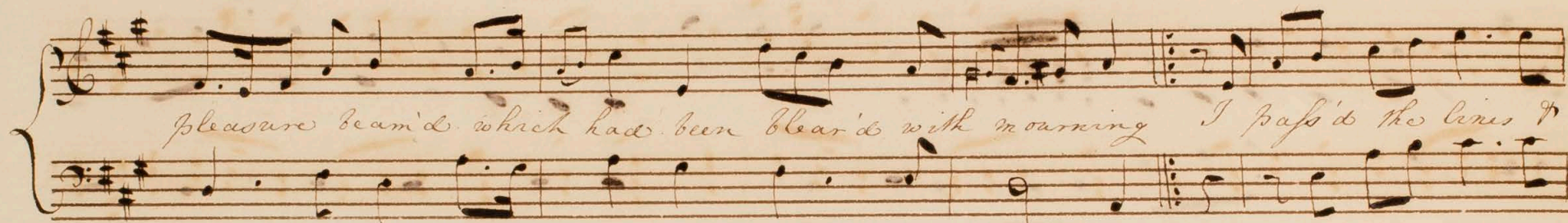
-renders his life with a Tear



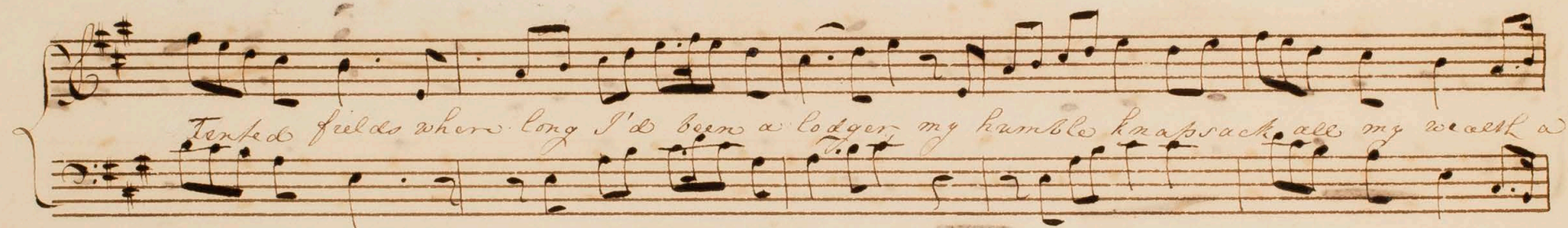




When wild War's deadly blast was blown & gentle peace returning, & Eyes again with



pleasure beam'd which had been beam'd with mourning I pass'd the lines &



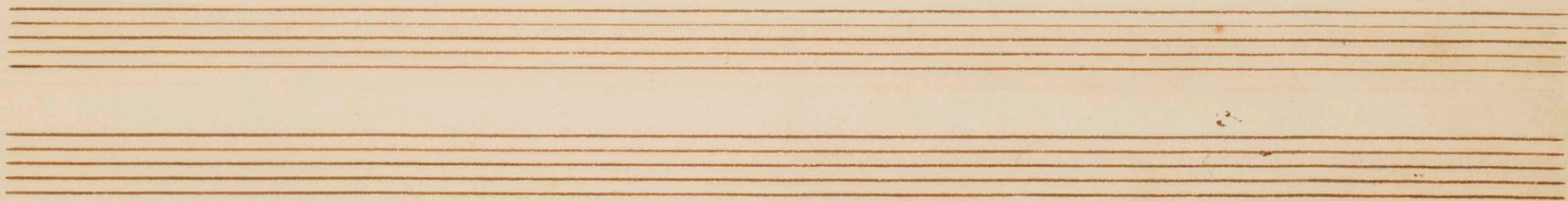
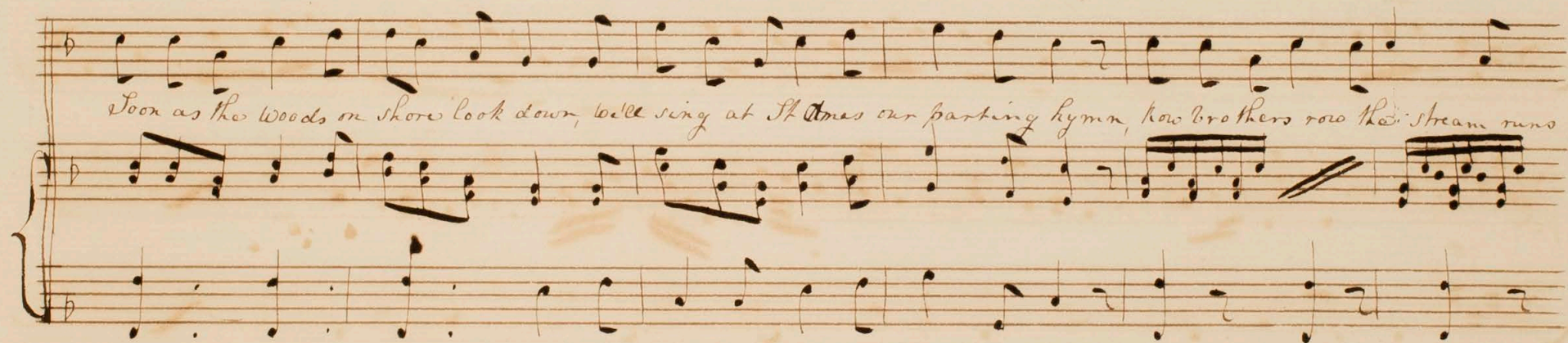
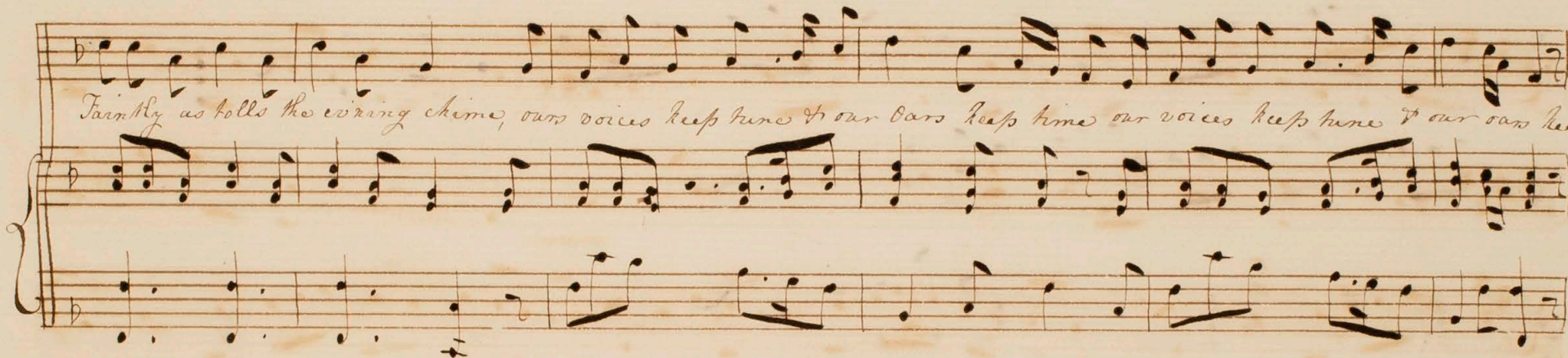
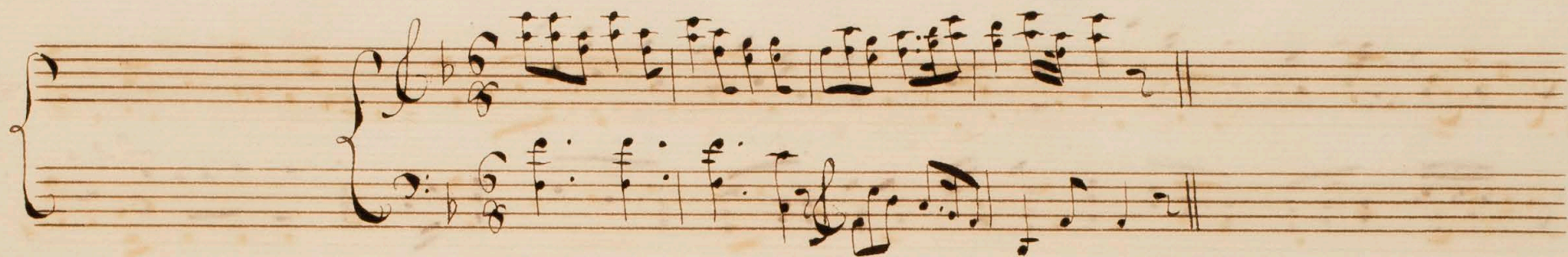
Tented fields where long I'd been a lodger, my humble knapsack, all my wealth &



poor but honest Soldier









Fast the rapids are near & the day lights past the rapids are near & the day lights past

(2)

Why should we our sails upfarl  
 There is not a breath the blue wave to curl  
 When the winds blow off the shore  
 Oh sweetly we'll rest our weary oar  
 Blow breezes blow the stream runs fast  
 The rapids are near & the stream runs fast

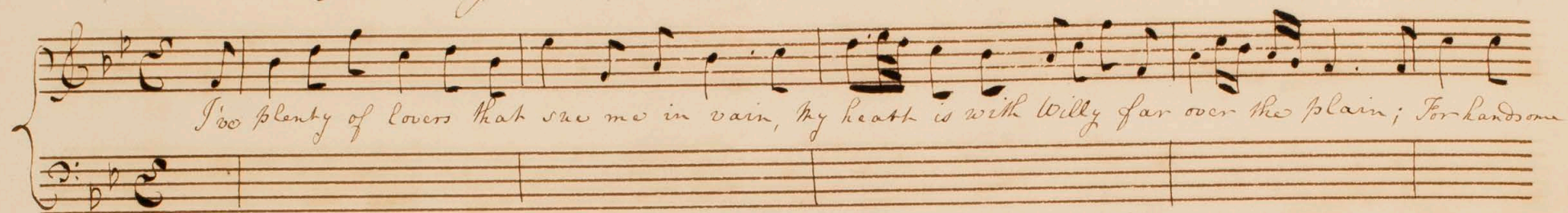
Utawa hide this trembling Moon  
 Shall we as float o'er thy surges soon  
 Saint of this green Isle hear our prayer  
 Grant us ease heaven & fav'ring air  
 Blow breezes blow V. V.



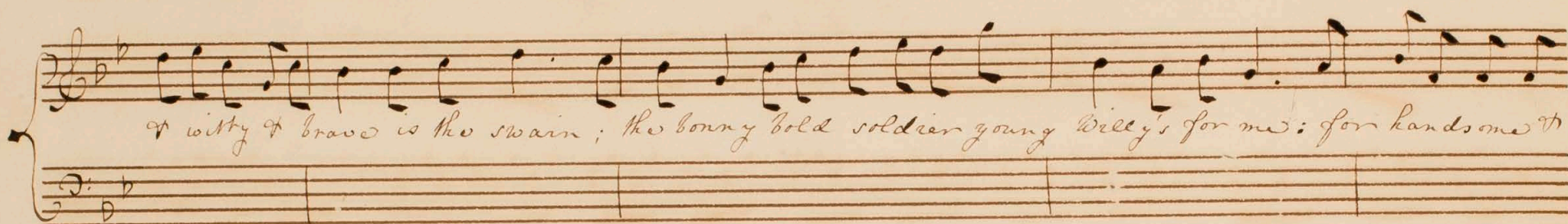




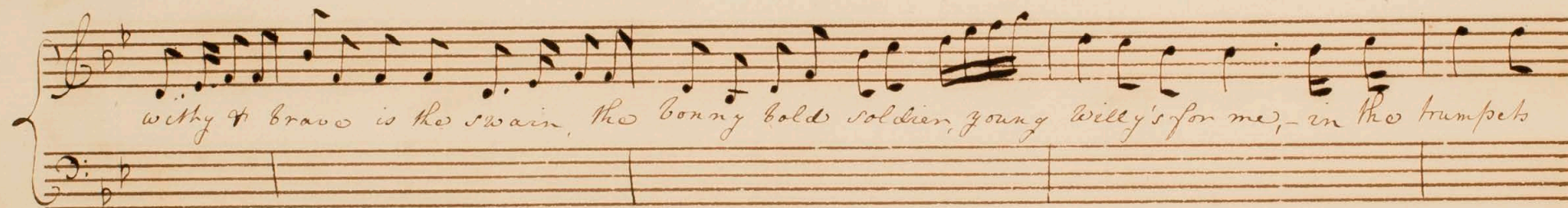
# The bonny bold Soldier. -



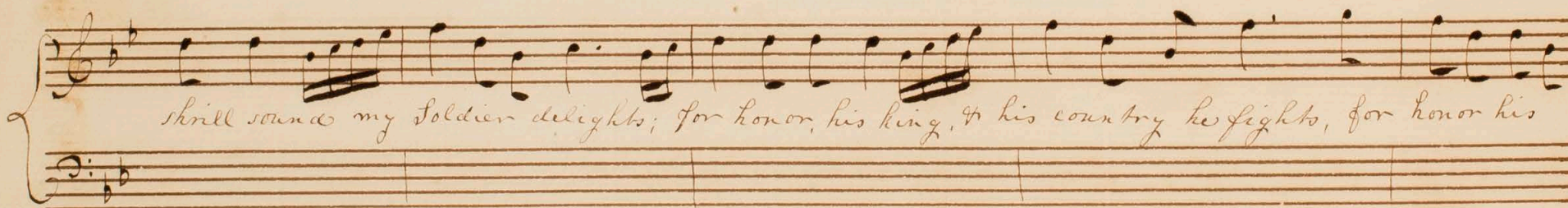
I've plenty of lovers that sue me in vain, my heart is with Willy far over the plain; For handsome



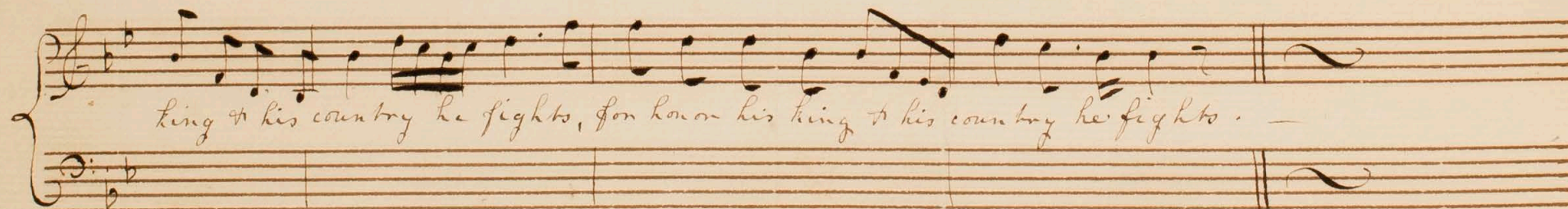
& witty & brave is the swain; the bonny bold soldier young Willy's for me; for handsome &



witty & brave is the swain, the bonny bold soldier, young Willy's for me, - in the trumpets



shrill sound my soldier delights; for honor, his king, & his country he fights, for honor his

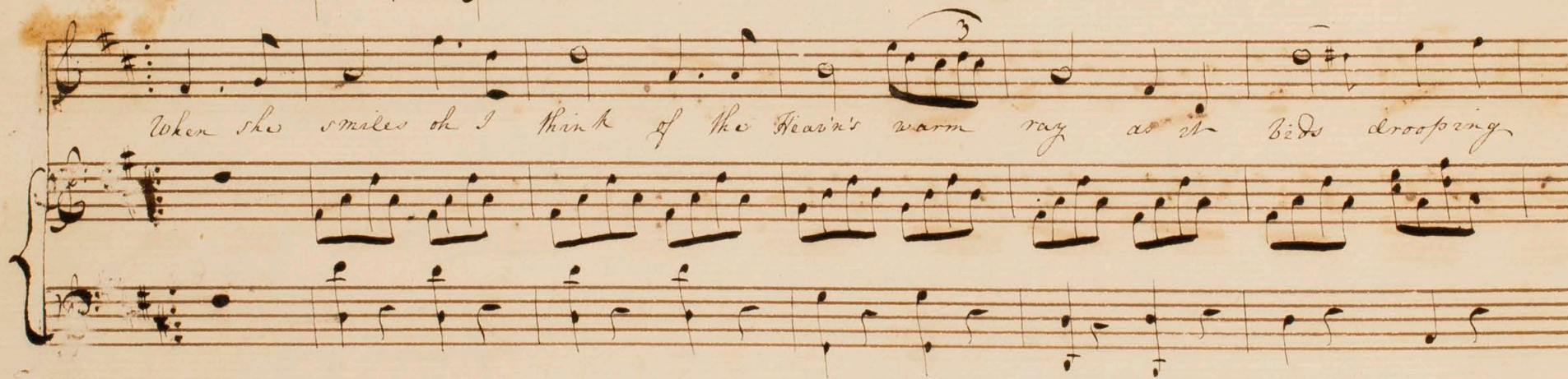
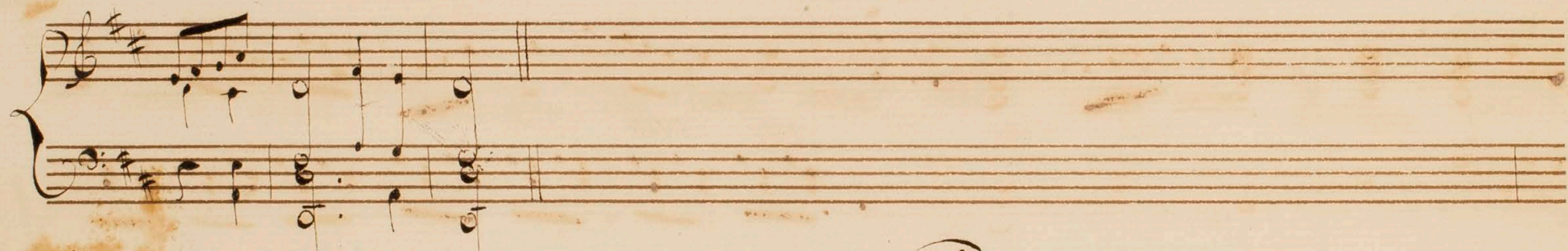


king & his country he fights, for honor his king & his country he fights. -







*When she smiles -*



nature a - - rise For I feel in my heart that the Sun of my day is the

look that beams from her eyes when she smiles

<p>If the frown of caprice cloud the brow of my love,          When implor'd my warm wishes to crown;          I may swear from the fickle inconstant to rove,          But alas I neer think of that frown.          When she smiles!</p>	<p>Is the loud tempest hush'd when the Sun gilds the main,          Its bright bosom how gently it heaves;          So the storm in my breast - Oh the eye of my hand,          But the high swell of extacy leaves          When she smiles!</p>
--	---



Kiss me now or never —

The first system of the handwritten musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat). The lyrics are written below the vocal line.

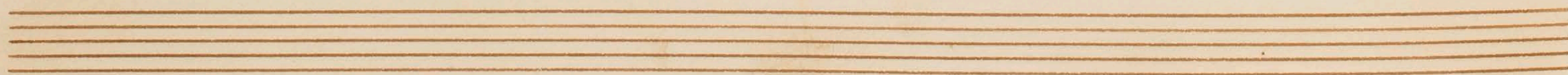
The morn was fair, the month was May, and Daisies spread were springing I left my cot and on my

The second system of the handwritten musical score, continuing the melody and accompaniment from the first system.

way beguiled the time with singing, when Damon met me in a grove and told me I was

The third system of the handwritten musical score, concluding the piece. It follows the same three-staff format as the previous systems.

clever - but 'stead of whispering Vales of Love, cried Kiss me now or never. When Damon met me





in the grove & told me I was clever - but 'stead of whis'pring tales of Love cried kips

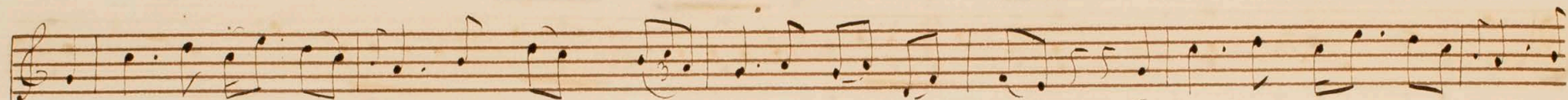
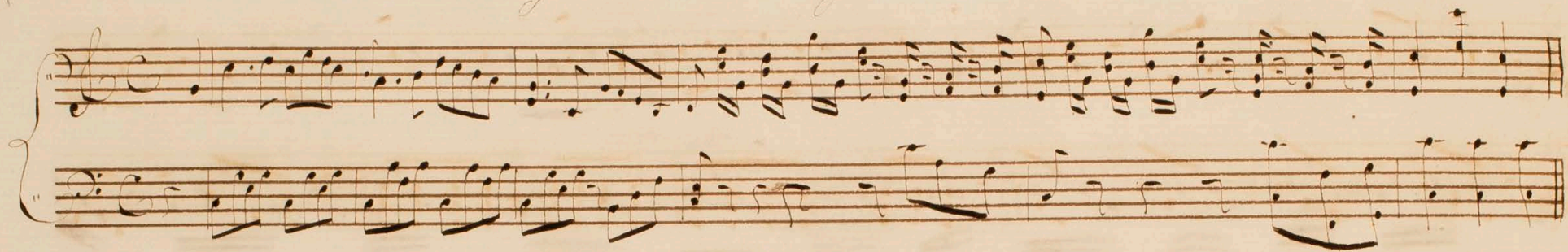
The first system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes. The piano accompaniment is written on two staves: the upper staff has a treble clef and features a continuous stream of sixteenth-note chords, while the lower staff has a bass clef and contains a simpler harmonic line with dotted rhythms. The lyrics are written in cursive below the vocal staff.

me now or never - kips me now or never kips me now or never

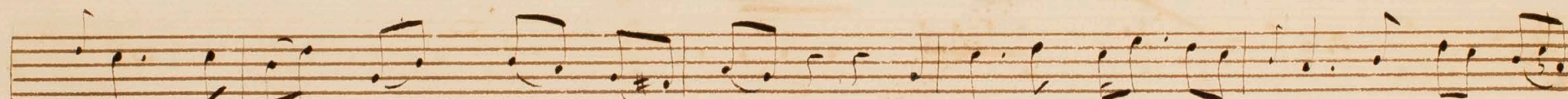
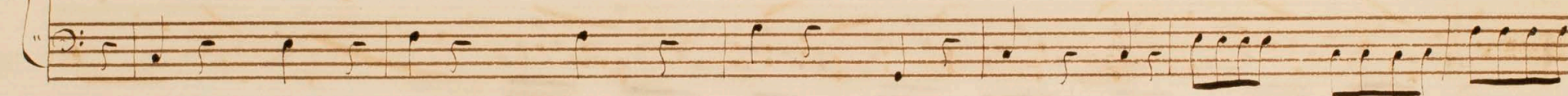
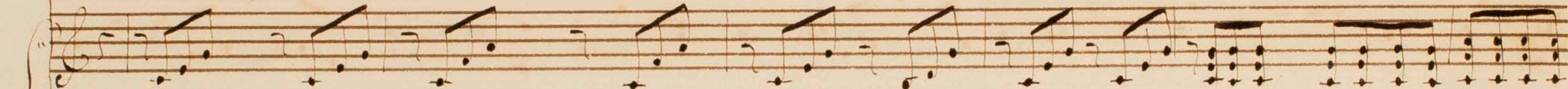
The second system continues the musical piece. The vocal line concludes with a double bar line and a decorative flourish. The piano accompaniment also ends with a double bar line and a flourish. The lyrics are written in cursive below the vocal staff.

Four empty musical staves are located at the bottom of the page, each consisting of five horizontal lines. They are arranged in two pairs, with no musical notation or lyrics present.

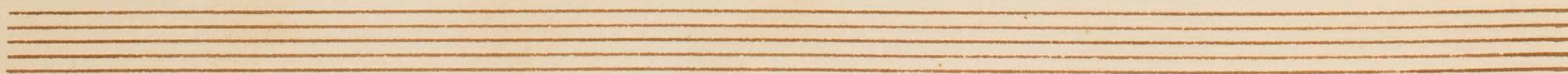
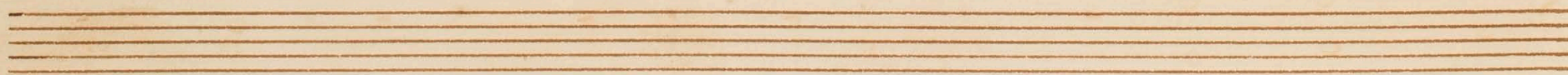
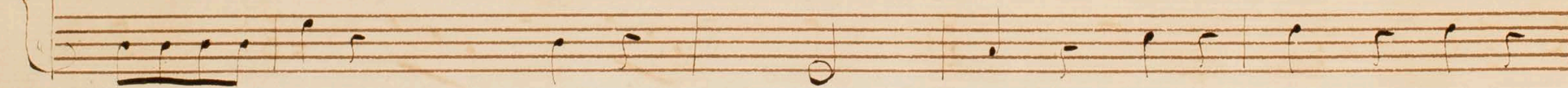


*I Prithce give me back my heart-*

*I Prithce give me back my heart, since I can not have - thine; For if from yours, you will not -*



*part; why then should you have mine - I Prithce give me back my heart since*

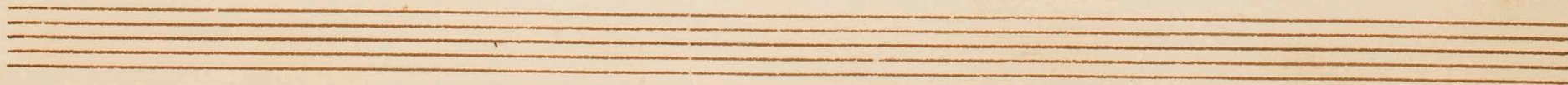




*I can not have thine; - For if from yours you will not part; why then should you*

*have mine - yet now I think not let it lie, to take it would be vain to*

*take it would be vain. for there's a thief in that sweet eye - for there's a thief in*

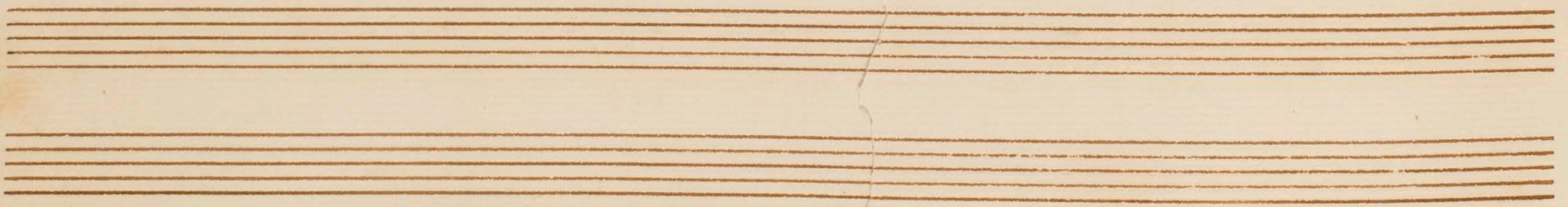




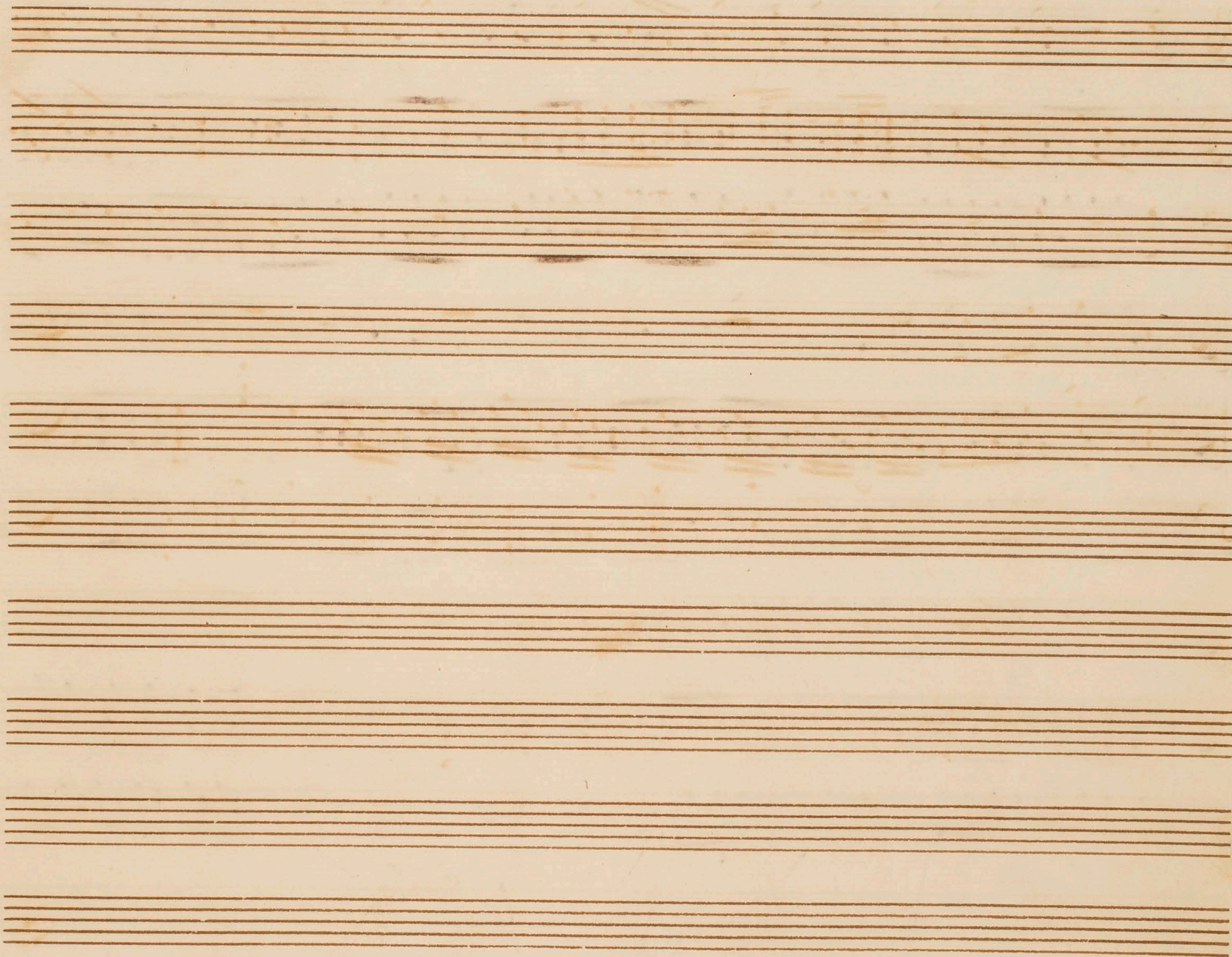
That sweet eye, for there's a thief in that sweet eye, would steal it back again would

steal it back again

Why should two Hearts in one Breast lie,  
 And yet be not united?  
 Oh! Love assists thy votary,  
 Tell he be full requited.  
 Let her Breast feel the pleasing dart,  
 And know what 'tis to love  
 With rapture I will heal the smart  
 And all her pain remove









*Wantsman rest! - from the "Lady of the Lake"*

*She paused, then blushing led the lay, to grace the stranger of the day; her*

*mellow notes awhile prolong, the cadence of the flowing song; till to her lips in*

*measured frame, the minstrel verse spontaneous came*





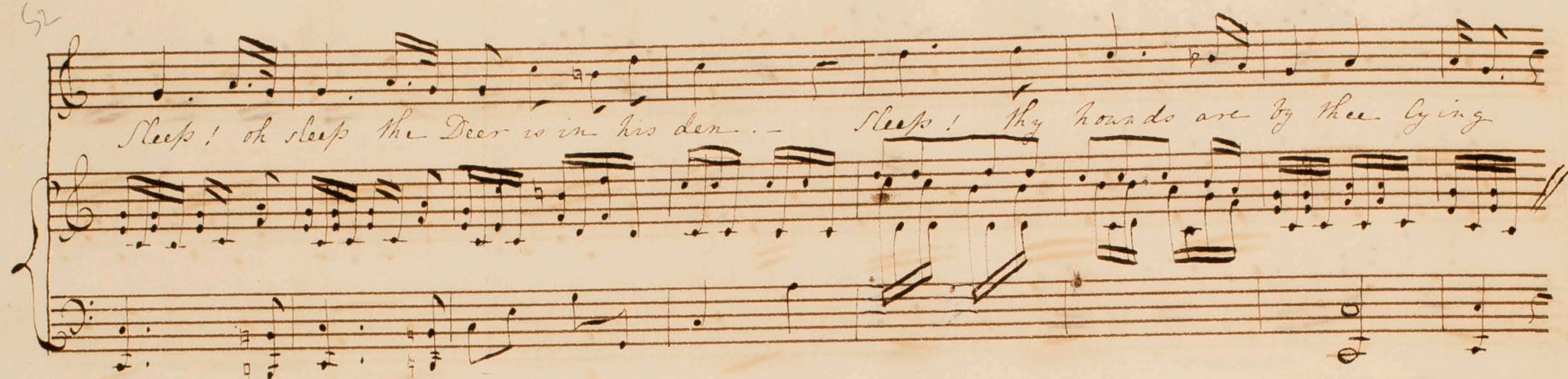
Handwritten musical score on page 51, featuring piano and vocal staves. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system has a piano introduction with triplets. The second system begins the vocal melody with the lyrics: "Phantom rest thy chase is done, while our clam'rous spells assail ye; dream not with the". The third system continues the vocal melody. The fourth system continues the vocal melody. The fifth system continues the vocal melody. The sixth system concludes the vocal melody with the lyrics: "rising sun, Bugles here shall sound reveillie." The piano accompaniment is written in the lower staves of each system, providing harmonic support for the vocal line.

Phantom rest thy chase is done, while our clam'rous spells assail ye; dream not with the

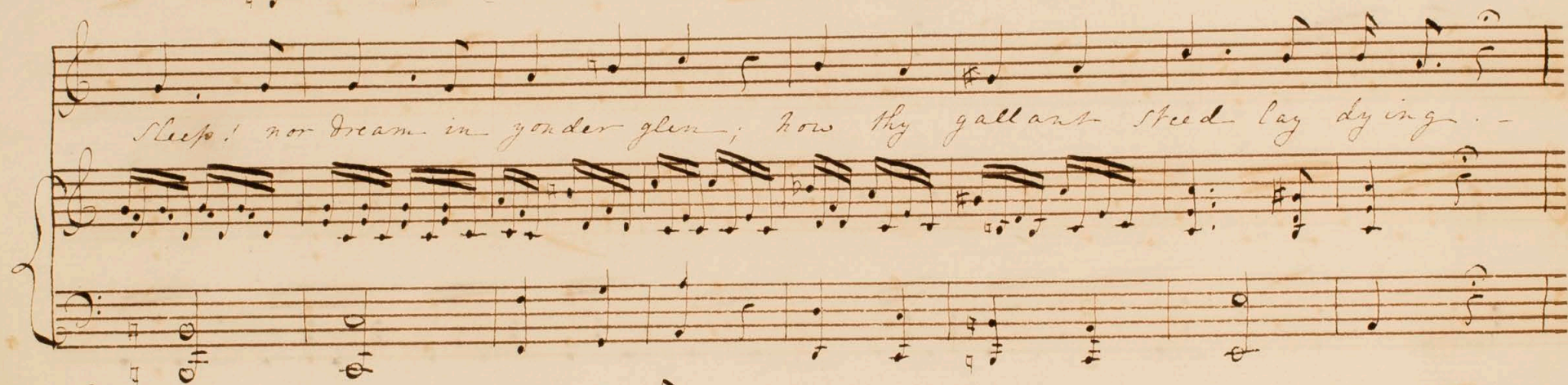
rising sun, Bugles here shall sound reveillie.



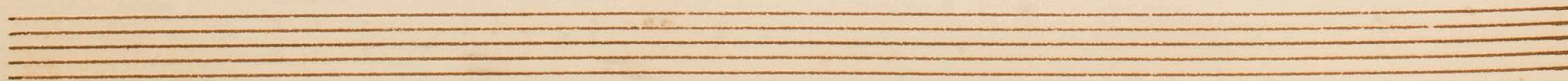
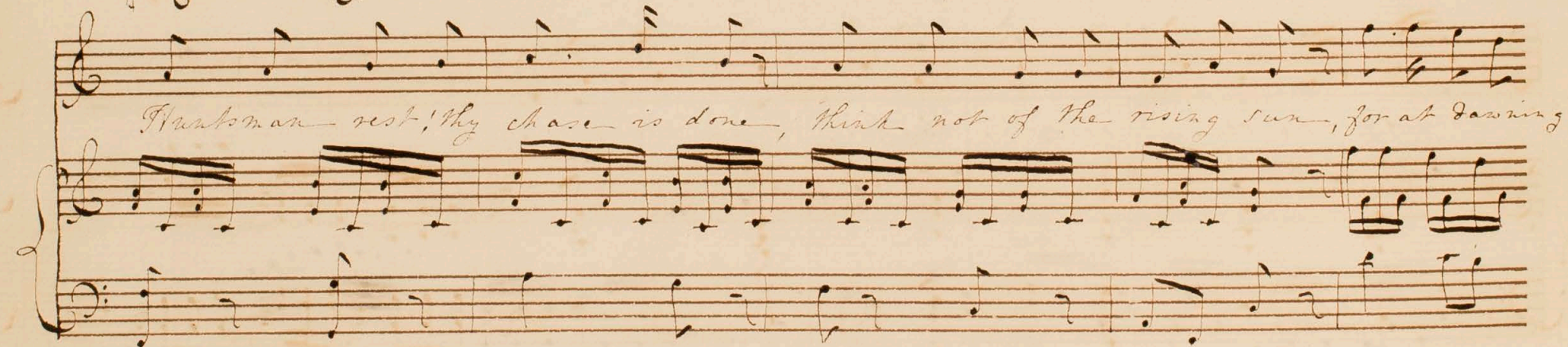
*Sleep! oh sleep the Deer is in his den. — Sleep! thy hounds are by thee lying*



*Sleep! nor dream in yonder glen; how thy gallant steed lay dying. —*



*Huntsman rest! thy chase is done, think not of the rising sun, for at dawning*





*To assail ye, here no Bugles sound reveillie - Huntsman rest! thy chase is done,*

*Think not of the rising sun; for at dawning to assail ye, here no Bugles*

*sound reveillie - here no Bugles sound reveillie.*



## Hail to the Chief! from Scotts "Lady of the Lake"

Hail! Hail! Hail to the Chief who in triumph advances, Honor'd and blest be the

ever green pine - long may the tree in his Banner that glances, flourish the shelter &

grace of our line - Hail! to the Chief who in

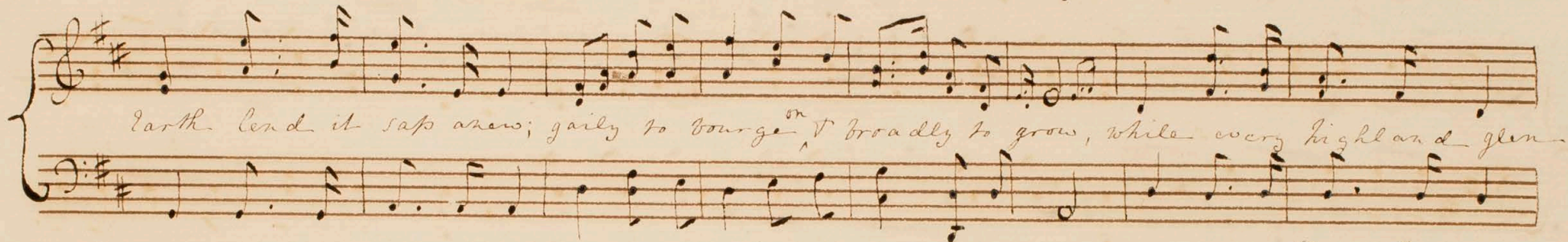
triumph advances - Honor'd and blest be the ever green pine long may the Tree

in his Banner that glances, flourish the shelter and grace of our line

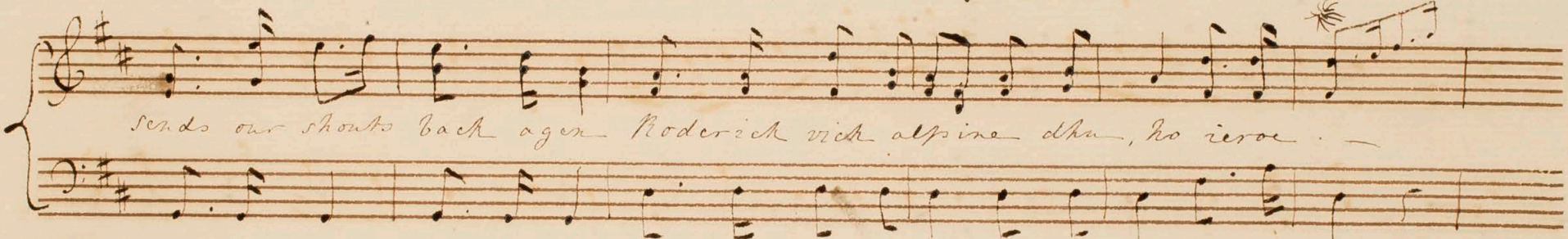




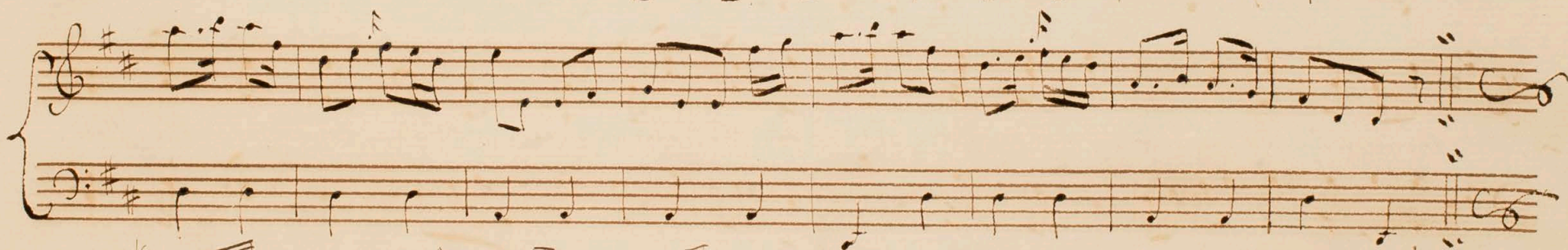
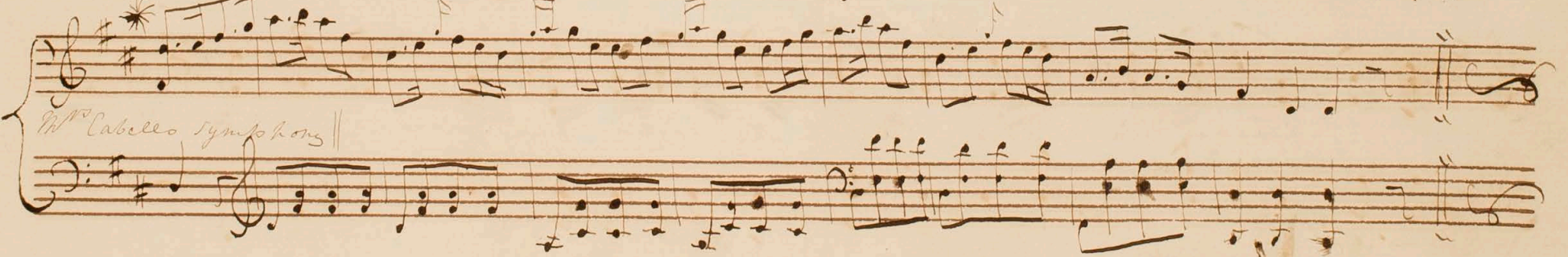
Heaven send it happy dew,



Earth lend it sap anew; gaily to bourge<sup>on</sup> & broadly to grow, while every highland glen



sends our shouts back agen Roderick with alpine dhu, ho ieroc.

W<sup>th</sup> Cabello symphonos ||



*The Minstrel's Harp - from Scott's "Lay of the Last Minstrel"*

*In peace Love tunes the Shepherds reed; in war he*

*mounts the warrior's steed; in halls, in gay attire is seen; in hamlets dances*

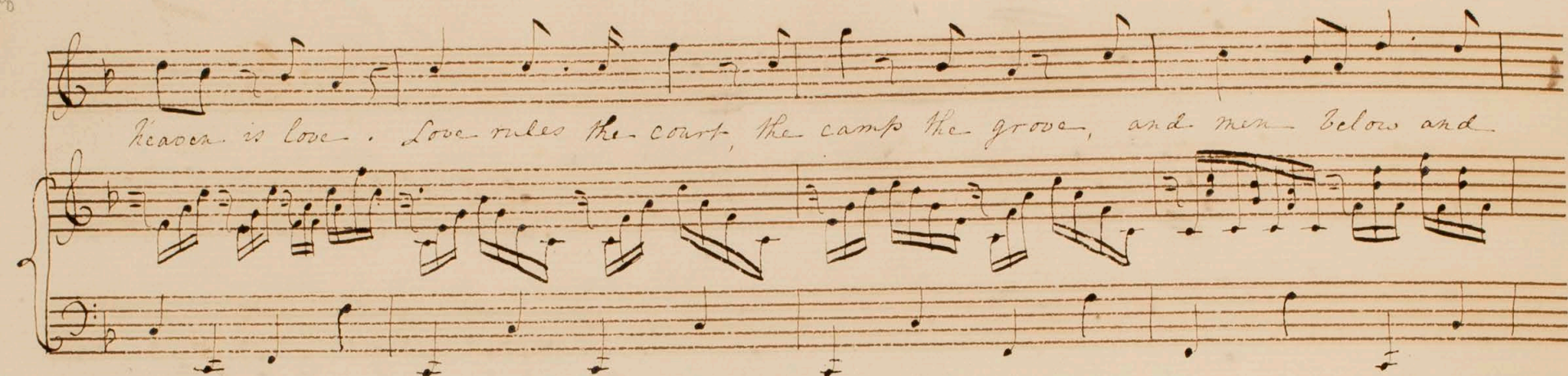


on the green, in hamlets dances on the green.

Love rules the court, the camp, the grove, and

Men below, and Saints above; for love is heav'n and heav'n is love, for love is heav'n &





Heaven is love. Love rules the court, the camp the grove, and men below and



Saints above; for love is heav'n and heav'n is love for love is heav'n, and heav'n



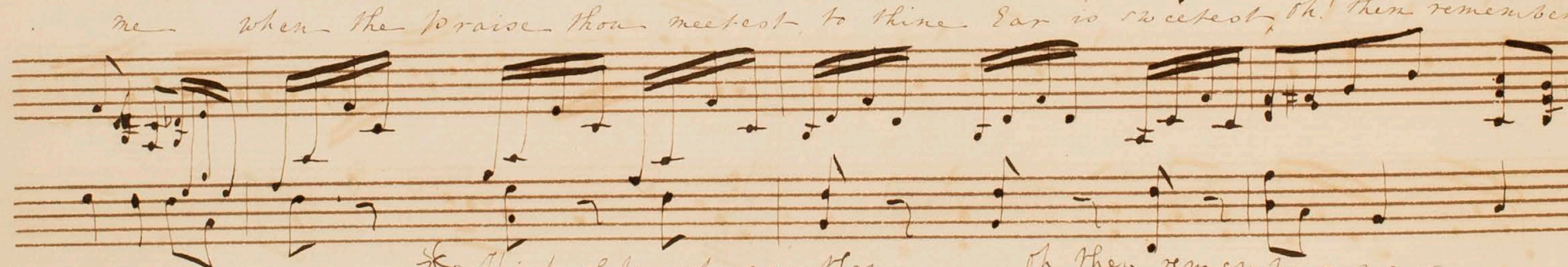
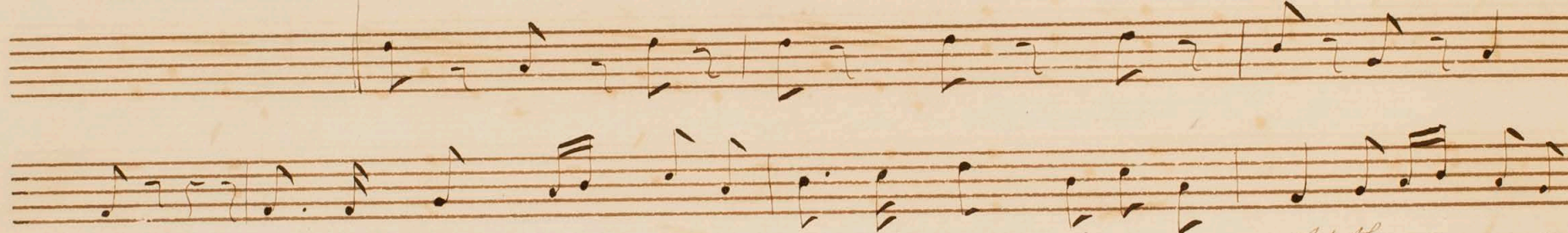
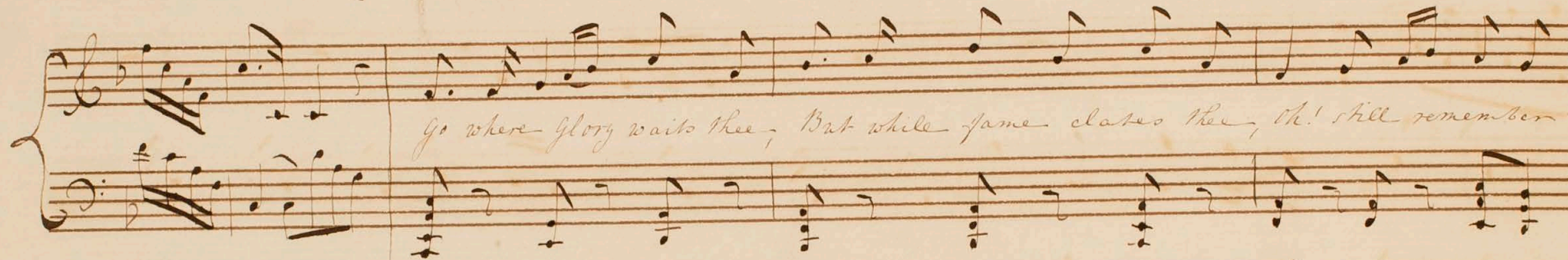
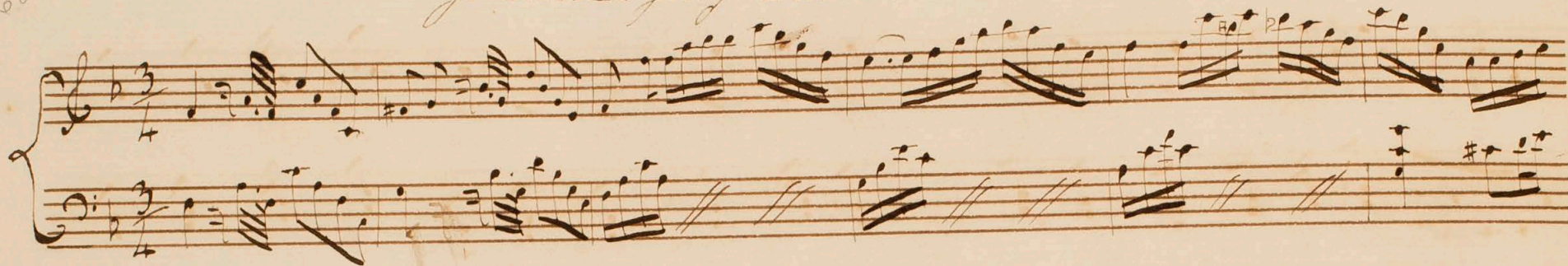
is love. —







## Go where glory waits thee -



When at eve thou rovest  
By the star thou lovest  
Oh then remember me  
Think when home returning  
Bright we've seen its burning  
Oh then remember me  
Oh as summer closes  
When thine eye reposes  
On its lingering roses  
Then is loosed by thee

\* Think of her who wooed thee  
Her who made thee love thee  
Oh then remember me

3d

When around thee dying  
Autumn-leaves are lying  
Oh then remember me  
And at night while gazing  
On the gay hearth blazing

Oh then remember me  
Then should music speaking  
All the soul of feeling  
To thy heart appealing  
Draw one tear from thee  
Then let memory bring thee  
Strains I used to sing thee  
Oh then remember me



me - other arms may press thee, dearer friends care for thee, all the joys that

thine sweeter far may be; but when friends are nearest and when

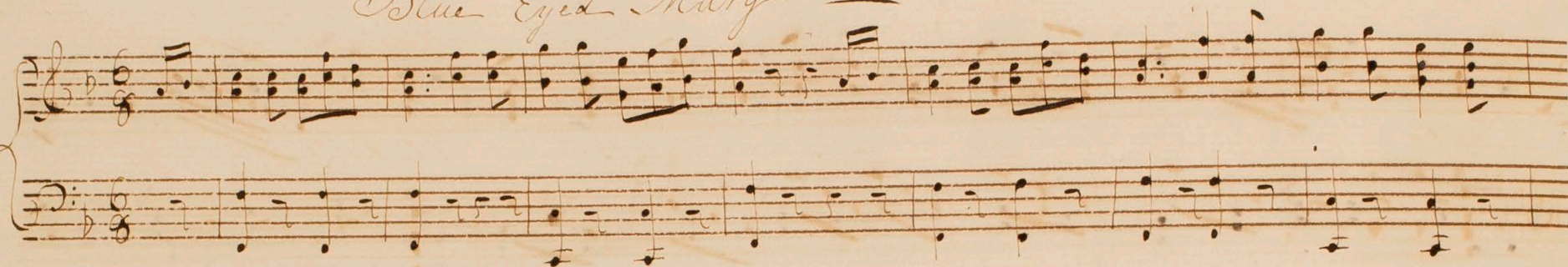
joys are dearest Oh! then remember me

The musical score is written on ten staves. The first three staves contain the first line of lyrics. The next three staves contain the second line. The final four staves contain the third line. The notation includes various musical symbols such as notes, rests, and bar lines. There are some ink smudges and corrections throughout the score.

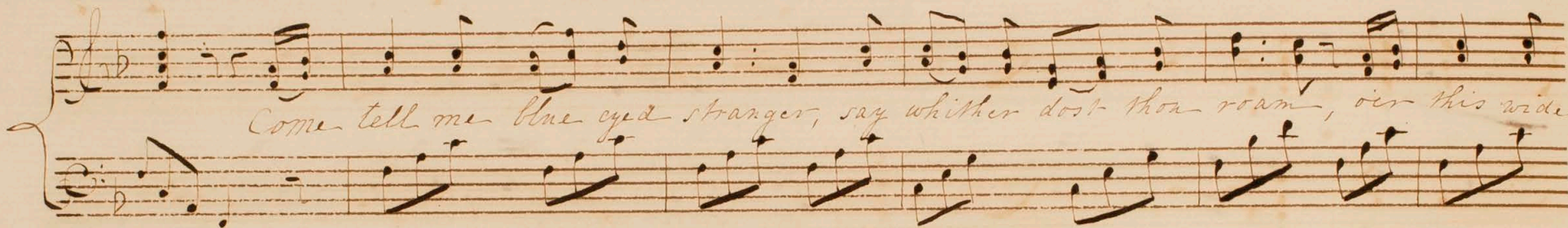


## Blue Eyed Mary

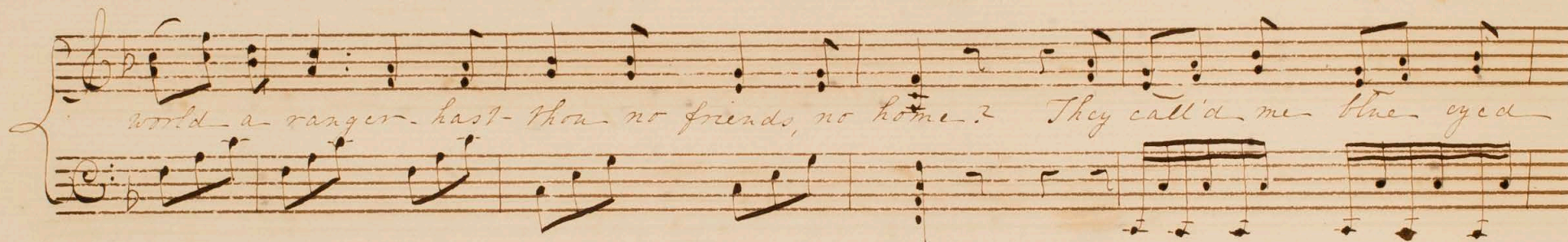
Andante



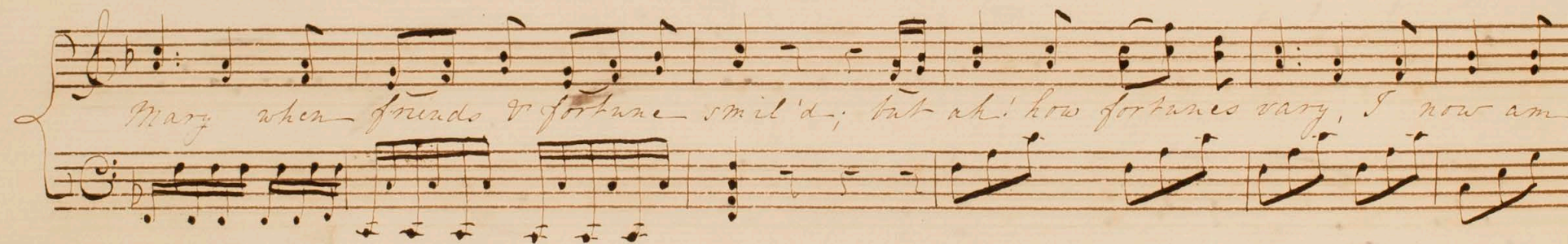
Come tell me blue eyed stranger, say whither dost thou roam, o'er this wide



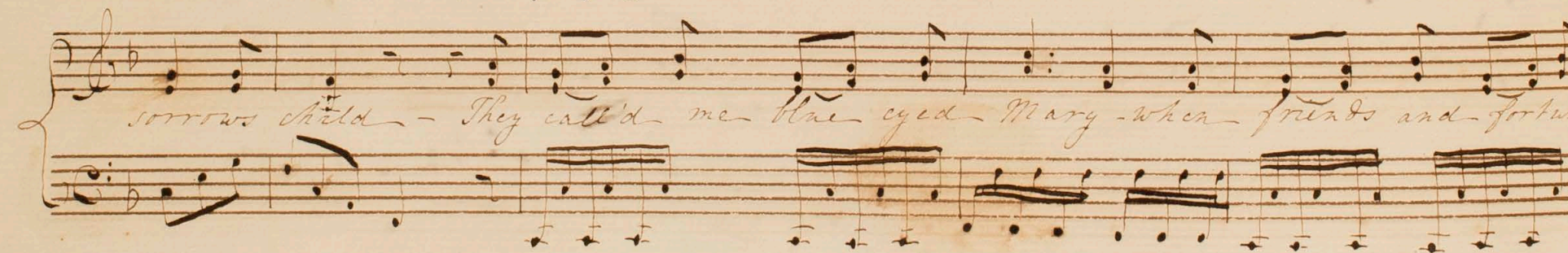
world a ranger - hast thou no friends, no home? They call'd me blue eyed



Mary when friends & fortune smil'd; but ah! how fortunes vary, I now am



sorrows child - They call'd me blue eyed Mary - when friends and fortune





smile - but ah! how fortunes vary, I now am sorrows child

2

Come here I'll buy thy flowers,  
And ease thy hapless lot;

Still wet with waning showers,  
I'll buy - forget me not -;  
Kind Sir then take these posies  
They're fading like my youth -;  
But never like these roses  
Shall wither Mary's truth -



# Robin Adair

*Andante  
affettuoso*

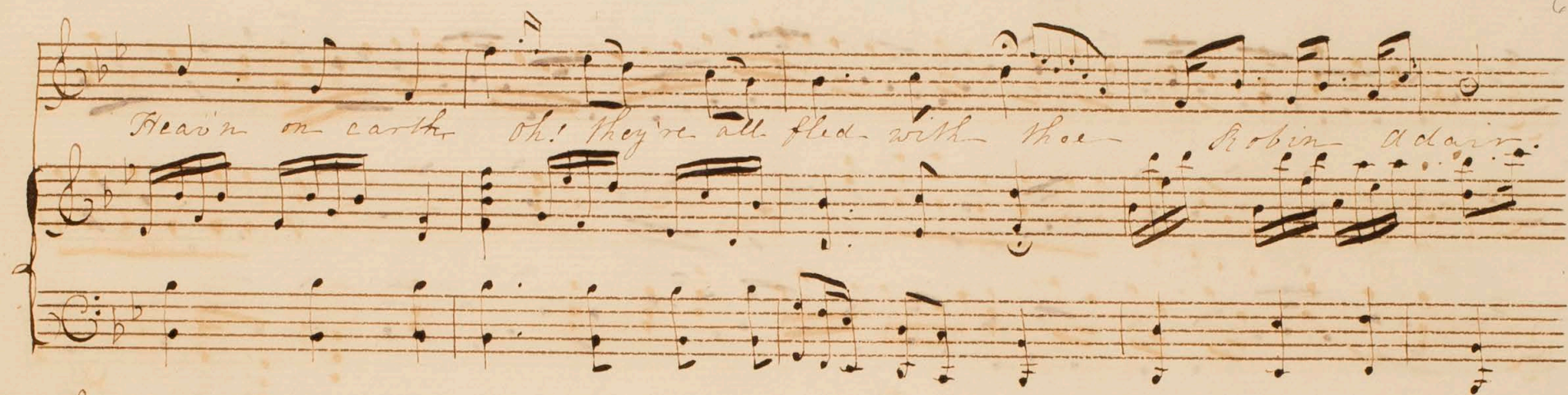
What's this dull Town to me Robins not near

What wad I wish'd to see

what wish'd to hear.

Where's all the joy and mirth, made this Town a





Heaven on earth Oh! they're all fled with thee Robin Adair.



2

3

What made the assembly shine?  
Robin Adair;

What made the ball so fine?  
Robin was there;

What when the play was o'er,  
What made my heart so sore?

Oh! it was parting with,  
Robin Adair!

But now thou'rt cold to me,  
Robin Adair;

Yet I'll be true to thee,  
Robin Adair;

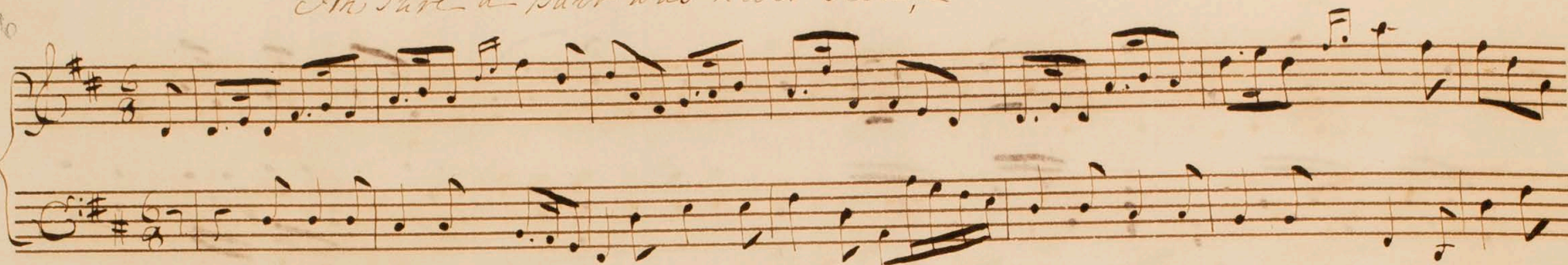
And him I loved so well,  
Still in my heart shall dwell,

Oh! I can never forget,  
Robin Adair!!!

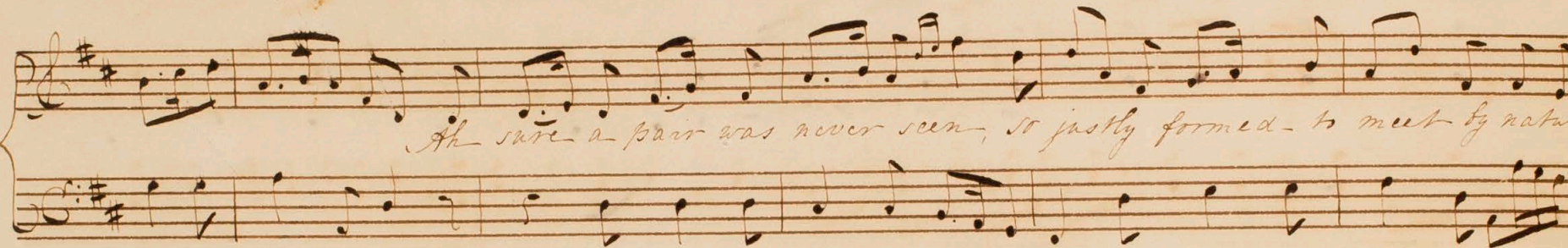


*Oh sure a pair was never seen,*

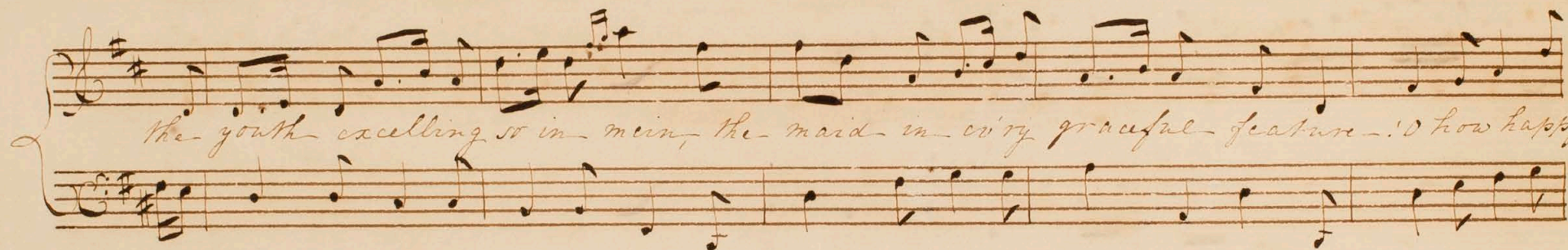
Long & Alto - 66



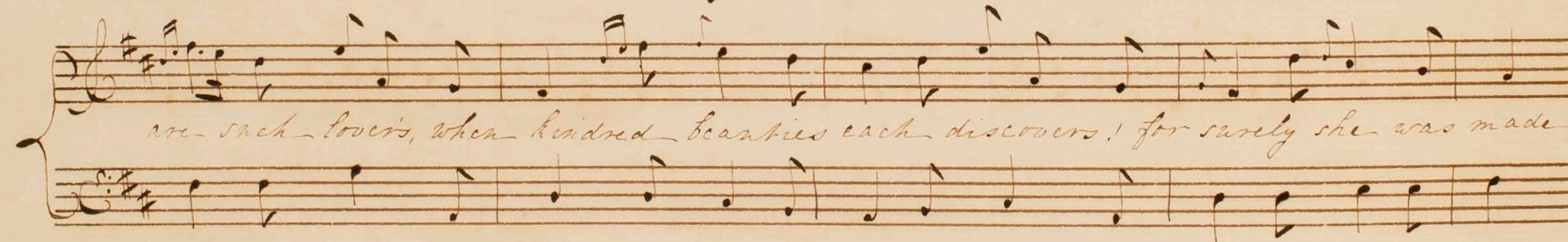
*Oh sure a pair was never seen, so justly formed - to meet by nature!*



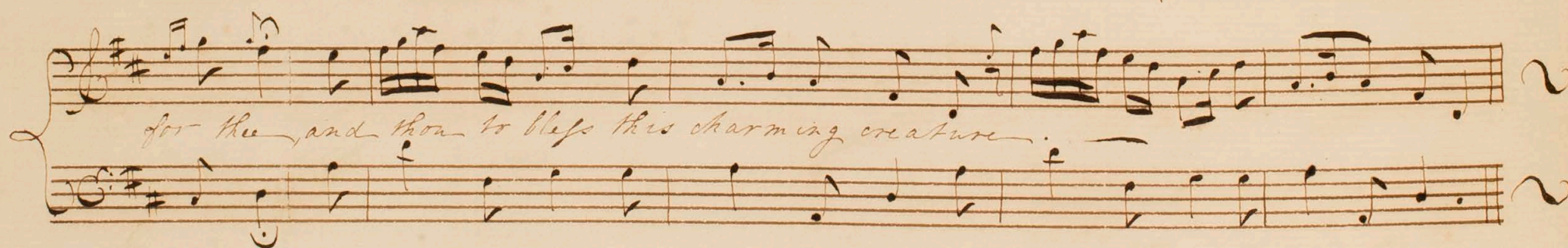
*The youth excelling so in mien, the maid in ev'ry graceful feature - 'O how happy*



*are such lovers, when kindred beauties each discovers! for surely she was made*



*for thee, and thou to bless this charming creature.*











*Andantino*

# Variations to "Life let us cherish"

Theme

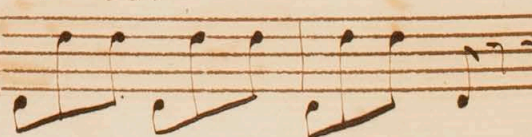


D.C.

Var. 1<sup>st</sup>



D.C. Var. 2<sup>nd</sup>





This page contains six systems of handwritten musical notation, each consisting of a grand staff with a treble and bass clef. The notation is in a historical style, likely from the 18th or 19th century. The first system shows a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second system continues this pattern with some rests in the treble. The third system features a repeat sign in the treble. The fourth system includes a 'D.C.' (Da Capo) marking in the treble. The fifth system is marked 'Var 3.<sup>d</sup>' (Third Variation) in the bass. The sixth system concludes the page with a final melodic flourish in the treble. The paper is aged and shows some staining.







Handwritten musical score on page 71. The page contains two systems of staves. The first system consists of two staves, each with a treble and bass clef. The second system also consists of two staves, each with a treble and bass clef. The notation includes various notes, rests, and a double bar line with a repeat sign. The paper is aged and shows some staining.

*D.C.*

Five sets of empty musical staves, each consisting of a treble and bass clef staff, arranged vertically on the page. The staves are blank, with no notation or notes present.



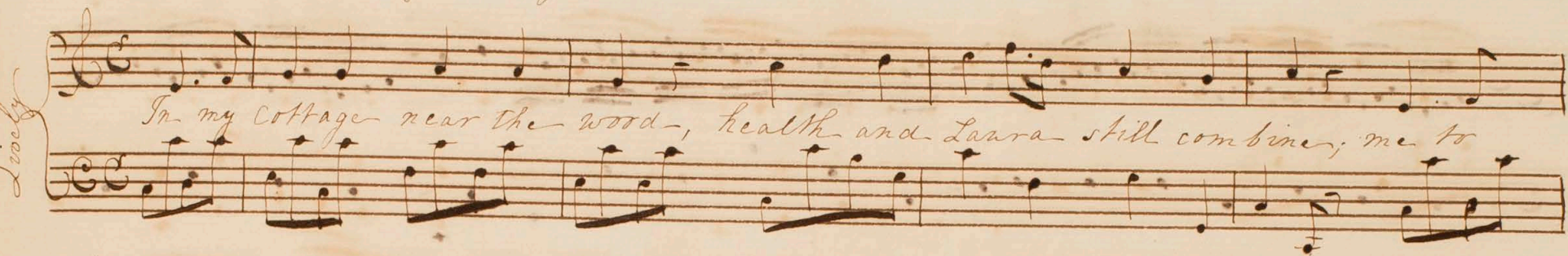
This image shows a page from a handwritten musical manuscript. The page is numbered '72' in the top left corner. It contains ten horizontal staves, each consisting of five lines. The first four staves are filled with handwritten musical notation. The notation includes numerous small, dark dots representing notes, some of which are grouped together by horizontal slurs. There are also some larger, dark, irregular marks that appear to be smudges or heavy ink strokes. The fifth staff contains a few scattered dots. The remaining six staves (from the fifth to the tenth) are completely empty, showing only the five-line structure. The paper is aged and yellowed, with some visible foxing and staining, particularly in the lower half of the page.



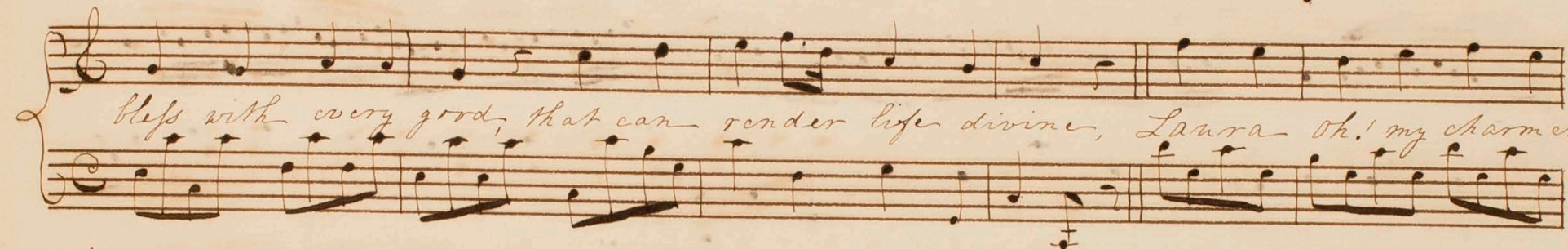
In my Cottage near the wood — with variations —

13

*Lively*



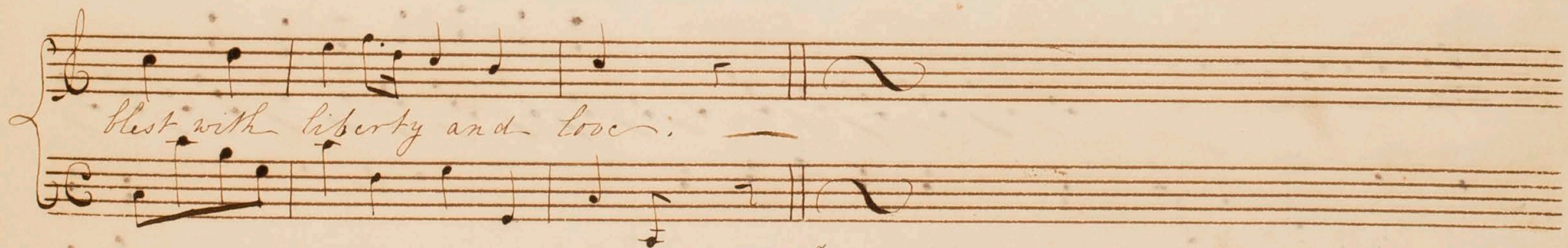
In my Cottage near the wood, health and Laura still combines; me to



blest with every good, that can render life divine, Laura Oh! my charmer,



fair, time can ne'er my love impair, still the joys of life we'll prove,



blest with liberty and love.

2<sup>a</sup>

I'll the Laurel wreath disdain,  
And the myrtle crown will wear;


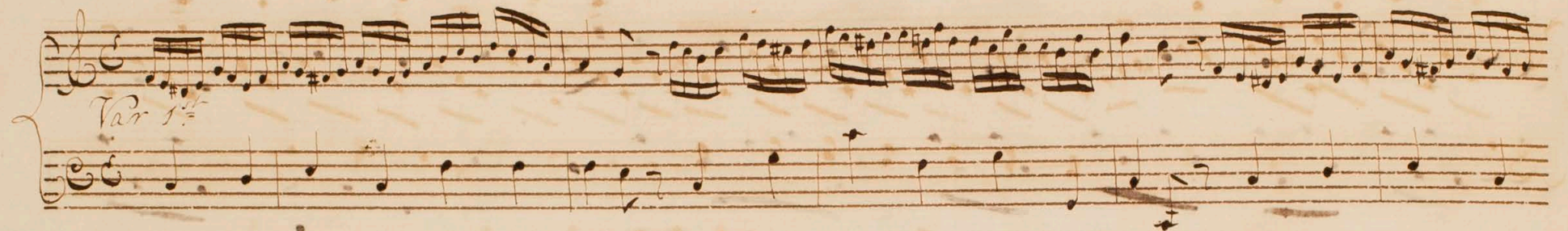
Nought my quiet shall molest,  
While of Laura I'm possess'd;

I'll the smiles of Laura gain,  
Both defying grief and care;


Still the joys of life we'll prove,  
Blest with liberty and love.



Var 1<sup>a</sup>



Var 2<sup>a</sup>  
R. H.





Handwritten musical notation on a grand staff (treble and bass clefs). The music features a complex melody in the treble clef with many beamed sixteenth and thirty-second notes, and a supporting bass line in the bass clef.

Var 3.<sup>a</sup>

Handwritten musical notation for Variation 3 on a grand staff. The notation is dense with rapid sixteenth-note passages in both the treble and bass staves, indicating a technically demanding section.

Handwritten musical notation on a grand staff, continuing the piece. It features intricate melodic lines and rhythmic patterns, concluding with a double bar line and a decorative flourish in the treble clef.



Jessie the flow'r o' Dumblane —

Andante 76

Handwritten musical score for the song "Jessie the flow'r o' Dumblane". The score is written on ten staves, organized into five systems of two staves each. The notation is in G major (one sharp) and 6/8 time. The tempo is marked "Andante" with a metronome marking of 76. The first system features a melodic line in the upper staff and a bass line in the lower staff, with some triplets in the upper staff. The second system continues the melody and bass line. The third system includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The fourth system contains the lyrics "The Sun has gone down o'er the lofty Benlomond, and left the red clouds to preside o'er the" written in the upper staff. The fifth system contains the lyrics "scene, while rarely I stray in the calm summer gloaming; to muse on sweet Jessie the" written in the upper staff. The score concludes with a final cadence in the lower staff of the fifth system.

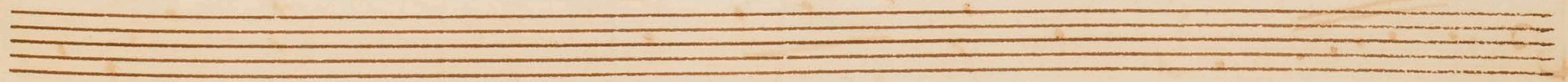


flow'r o' Damblane

How sweet is the brier wi' its

soft gauding bloom, and sweet is the birk wi' its mantle o' green, yet sweeter an'

fairer an' dear to this bosom, is lovely young Jessie the flow'r o' Damblane, is





lovely young Jessie, is lovely young Jessie, is lovely young Jessie, the flow'r o' Damblane.

2

3

She's modest as ony, and blithe as she's bonny,  
For guileless simplicity marks her its ain.

An' far be the villan divested o' feeling,  
Wha'd blight in its bloom, the sweet flow'r o' Damblane.

Sing on thou sweet mavis, thy hymn to the evening,  
Thou'rt dear to the echoes o' Calderwood glen,

Sae dear to this bosom, sae artless and winning,  
Is charming young Jessie, the flow'r o' Damblane.

How lost were my days, till I met wi' my Jessie  
The sports o' the city seem'd foolish and vain.

I ne'er saw a nymph I would ca' my dear Jessie  
Till charmd wi' sweet Jessie, the flow'r o' Damblane;

Though mine were the station, o' loftiest grandeur,  
Amidst its profusion, I'd languish in pain,

An' ne'er as naething the height o' its splendour,  
If wanting sweet Jessie, the flow'r o' Damblane.







# Roy's Wife

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes.

Roy's wife of

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system.

Aldivalloch, Roy's wife of Aldivalloch, wad-ye how she cheated me, As I came o'er the

The third system of musical notation consists of two staves, continuing the melody and accompaniment.

braes of Walloch; she vow'd, she swore she wad be mine, she said she lood me best of

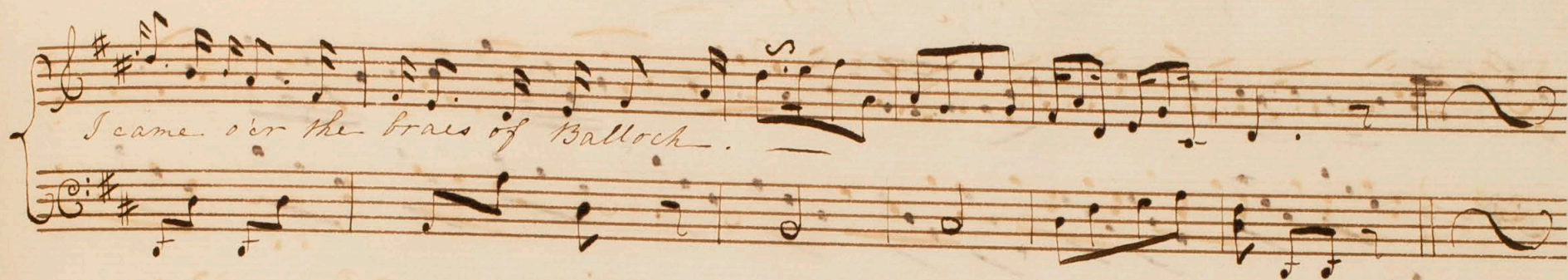
The fourth system of musical notation consists of two staves, continuing the melody and accompaniment.

ony, but oh! the fickle faithless quean, she's ta'en the cart and left her Johnie.

The fifth system of musical notation consists of two staves, continuing the melody and accompaniment.

Roy's wife of Aldivalloch - Roy's wife of Aldivalloch, wad-ye how she cheated me, as





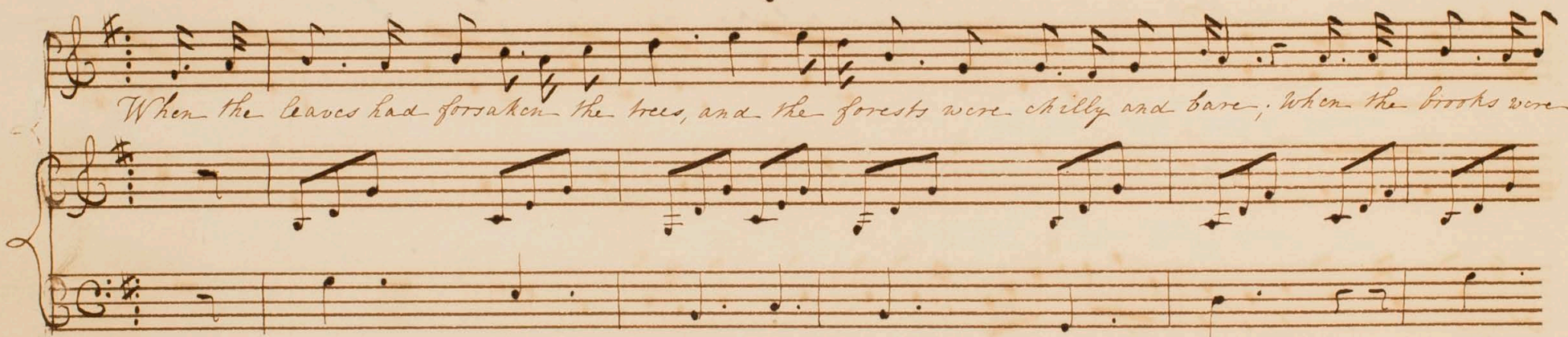
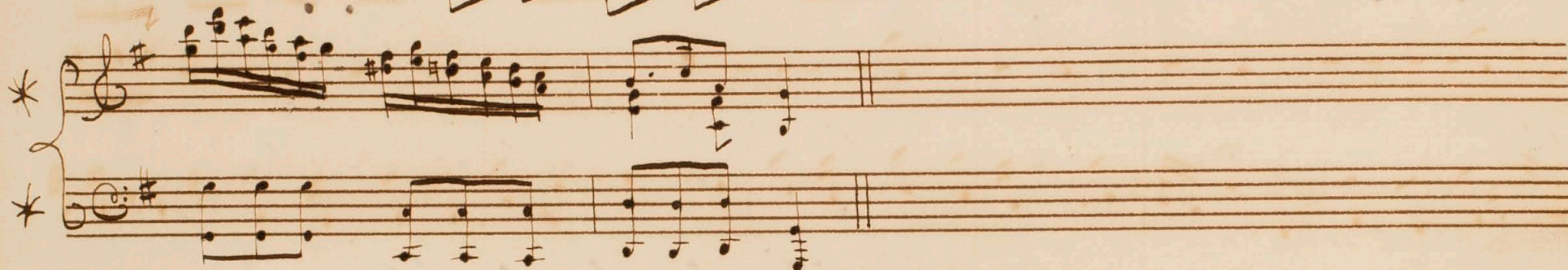
Roy's wife of aldivallock v.  
 Oh she was a canty gaean,  
 And well could dance the bightest waltz.  
 How happy I had she been mine,  
 Or I'd been Roy of aldivallock.

Roy's wife of aldivallock v.  
 Her hair sae fair, her e'en so clear,  
 Her wee bit mon' sae sweet and bonny,  
 To me she will ever with be dear,  
 Tho' she's left her faithful Johnie.

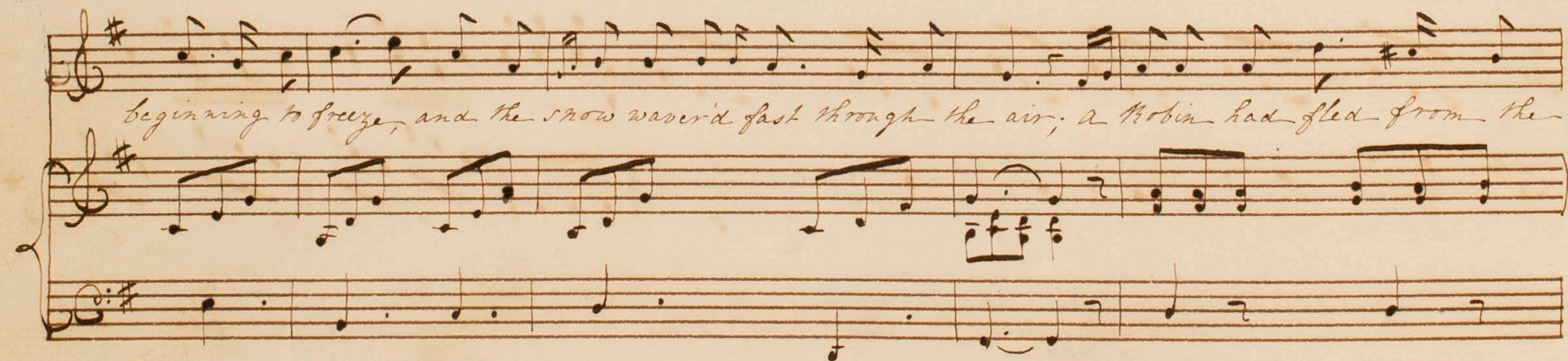


# The Robins petition.

*Andante*



When the leaves had forsaken the trees, and the forests were chilly and bare; When the brooks were



beginning to freeze, and the snow waivered fast through the air; a Robin had fled from the



wood, to the rag habitation of man; on the threshold the wanderer stood, & thus his

petition began; the snow's coming down very fast, no shelter is found on the tree; when you

hear this un pitying blast --- I pray you take pity on me!

"The hips & the haws are all gone,  
I can find neither berry nor sloe;  
The ground is as bare as a stone,  
And I'm almost holed in there;  
My little dear nest once so near,  
Is now empty and ragged and torn,

On some tree should I now take my seat,  
I'd be frozen quite fast before morn!  
O throw me a morsel of bread!  
Take me in by the side of your fire  
and when I am warmed and fed  
I'll whistle without other hire!"



## Tartarian Rondo

*Allegro con spirito*

8<sup>va</sup>

8<sup>va</sup> Bap

D.C. & Dolce

*f*



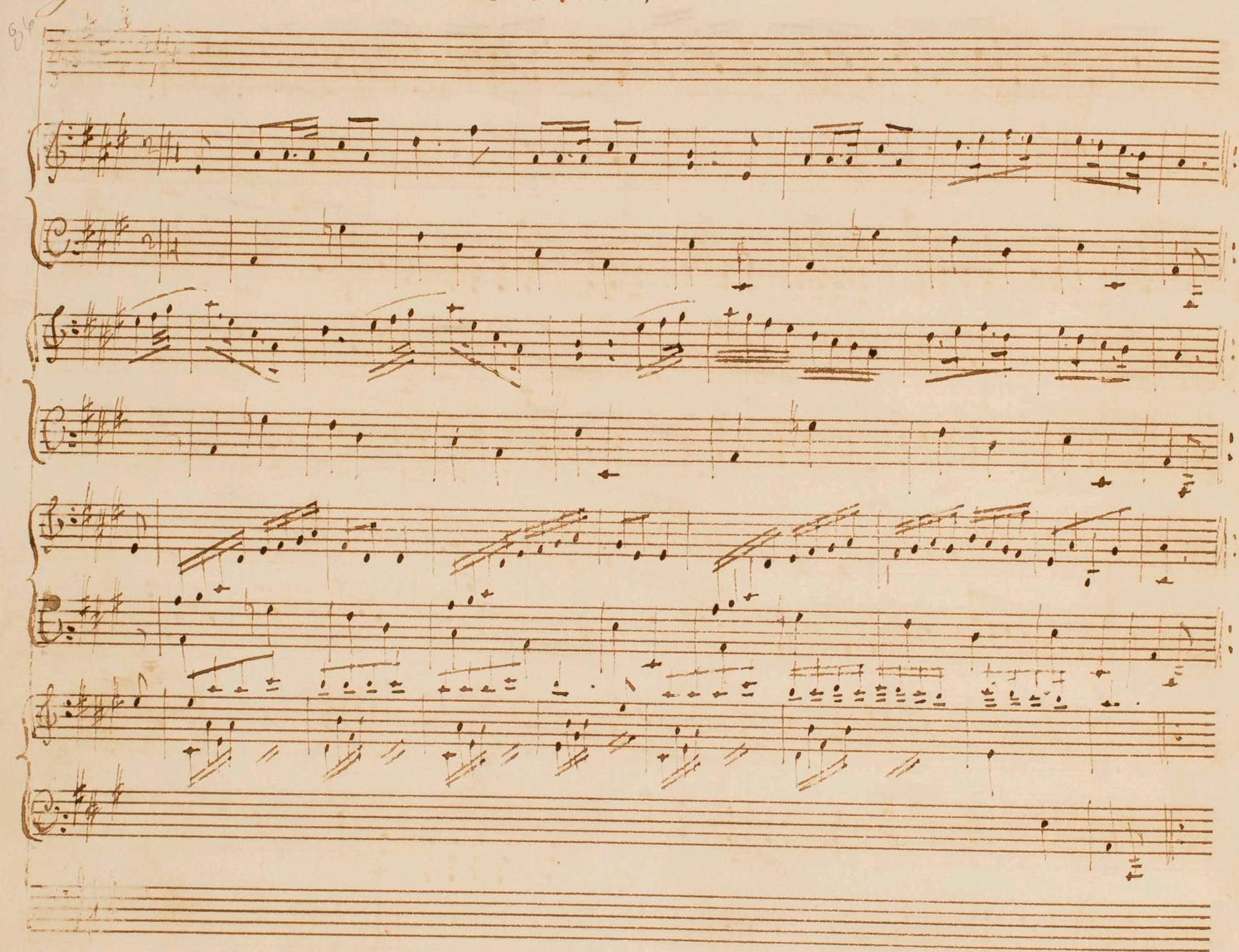
This page contains a handwritten musical score on six systems of staves. Each system consists of a treble clef staff and a bass clef staff, connected by a brace on the left. The notation is in dark ink on aged, slightly discolored paper. The first system shows a complex melody in the treble with many sixteenth and thirty-second notes, and a bass line with some rests and eighth notes. The second system continues this pattern. The third system features a treble staff with many slurs and a bass staff with some rests. The fourth system has a treble staff with a 'pp' (pianissimo) marking and a bass staff with a 'pp' marking. The fifth system also has a 'pp' marking in the treble and ends with a 'Finis' marking in the bass. The sixth system is mostly empty, with only a few notes in the treble staff. The paper shows signs of wear, including some staining and a slightly uneven texture.



*allegretto.*

*Scottish Rondo.*

Handwritten musical score for a piece titled "Scottish Rondo" in "allegretto" tempo. The score is written on ten staves, organized into five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and lively melody. The paper is aged and shows some staining.





Handwritten musical score on page 87, featuring five systems of grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The final system concludes with the word "Finis" written in cursive.

The score is organized into five systems, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The final system concludes with the word "Finis" written in cursive.



*Allegro Risoluto.*

Handwritten musical score for a piece titled "Allegro Risoluto." The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece concludes with a "Coda" section marked "Piano" and a final "Coda" section marked "Allegro".

Key markings and dynamics include:

- Allegro Risoluto.* (Title)
- Finis Coda* (Marking above the fifth system)
- m f* (Dynamic marking below the fifth system)
- Allegro* (Marking above the sixth system)
- Piano* (Dynamic marking below the sixth system)
- Coda* (Marking above the seventh system)
- Allegro* (Marking above the eighth system)



Handwritten musical score on page 89, featuring six systems of staves. The notation is in brown ink on aged, yellowed paper. The first system contains a grand staff with treble and bass clefs, followed by a single treble staff. The second system also consists of a grand staff and a single treble staff. The third system features a grand staff with the handwritten text "D C al Fine" written across the right side. The fourth, fifth, and sixth systems each consist of a grand staff. The notation includes various musical symbols such as notes, rests, and clefs.



90 *allegretto.*

# Rondo

The musical score is written on five systems of two staves each (piano and bass). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a piano (*p*) marking and a repeat sign. The second system features a *Coda* marking and a repeat sign. The third system also includes a *Coda* marking and a repeat sign. The fourth system includes a *Coda* marking and a repeat sign. The fifth system includes a repeat sign and a final cadence. The manuscript is written in brown ink on aged, slightly discolored paper.



Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains several measures of music, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with a key signature of one flat and contains fewer notes, mostly eighth notes and rests. A 'p' (piano) dynamic marking is visible in the middle of the first system.

Handwritten musical notation on two staves. The top staff continues the melody with various note values and rests. The bottom staff provides harmonic support with chords and single notes. There are some '+' signs written above the notes in the bottom staff, possibly indicating fingerings or corrections.

Handwritten musical notation on two staves. The top staff ends with a double bar line. The word "Finis" is written in the center between the two staves. The bottom staff continues with a few more measures of music before ending.

Four empty musical staves at the bottom of the page, each consisting of five horizontal lines.



Allegretto

Waltz

This is a handwritten musical score for a piece titled "Waltz" in the tempo of "Allegretto". The music is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. The first system begins with a piano (*p*) marking and ends with a forte (*f*) marking. The second system also features *p* and *f* markings. The third system includes a *p* marking. The fourth system concludes with a *f* marking. The fifth system continues the melodic and harmonic development. The handwriting is elegant and characteristic of 19th-century musical notation.



The first system of music is written on a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The bass staff provides a harmonic accompaniment with chords and single notes.

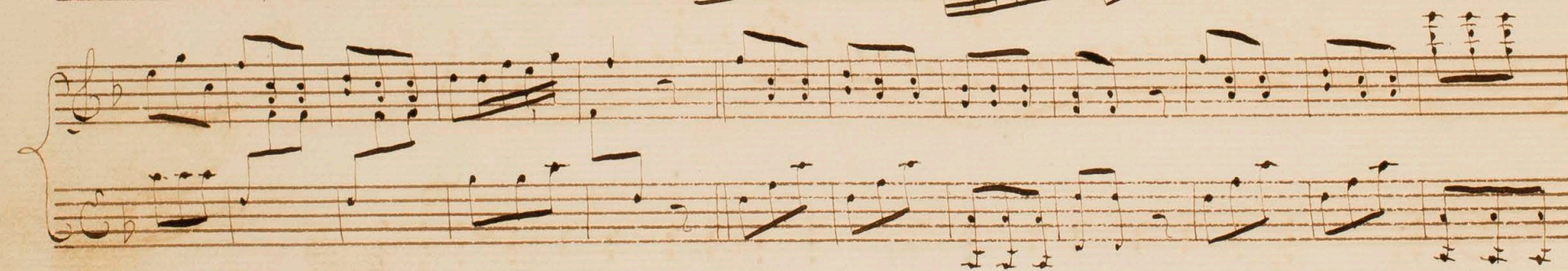
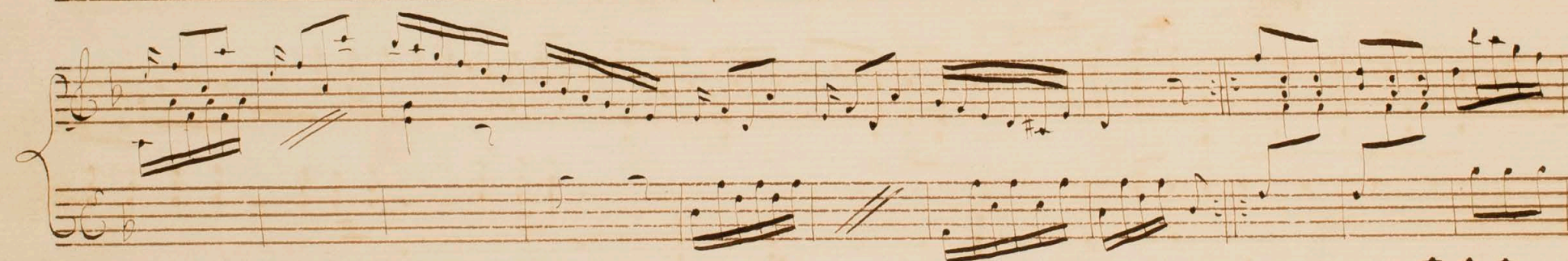
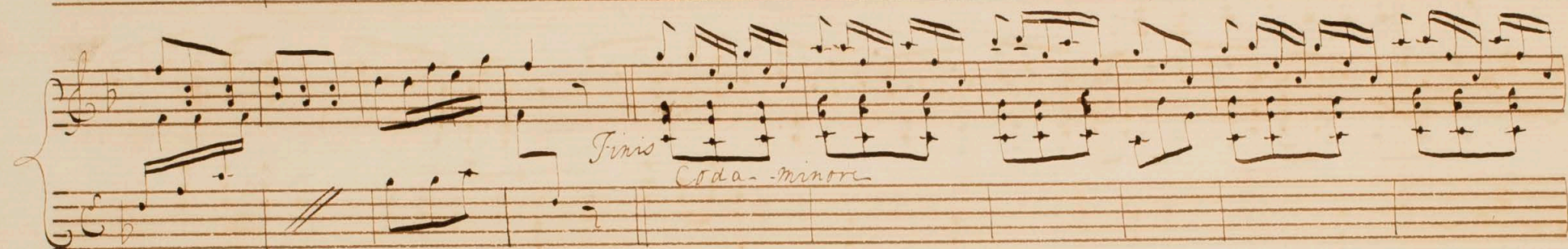
The second system continues the musical piece. The treble staff features a series of chords and a melodic line that becomes more active towards the end of the system. The bass staff continues with a steady accompaniment.

The third system concludes the piece. The treble staff ends with a fermata over a final chord. The word "Finis" is written in cursive between the staves. The bass staff also ends with a fermata over a final chord.

Four empty grand staves are provided at the bottom of the page, each consisting of a treble and bass clef staff joined by a brace.



Waltz





*Bonapartes coronation March*

A handwritten musical score for a piece titled "Bonapartes coronation March". The score is written on ten staves, organized into five systems of two staves each. The notation is in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and repeat signs. The paper is aged and shows some staining. The word "Solo" is written in cursive on the fifth staff. The score concludes with a large, decorative flourish on the final staff.







